

No. 423.

1922.

# English Literature and Printing

— FROM THE —  
XVth to XVIIIth CENTURY.

PART II.—M to Z.

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## FOREWORD.

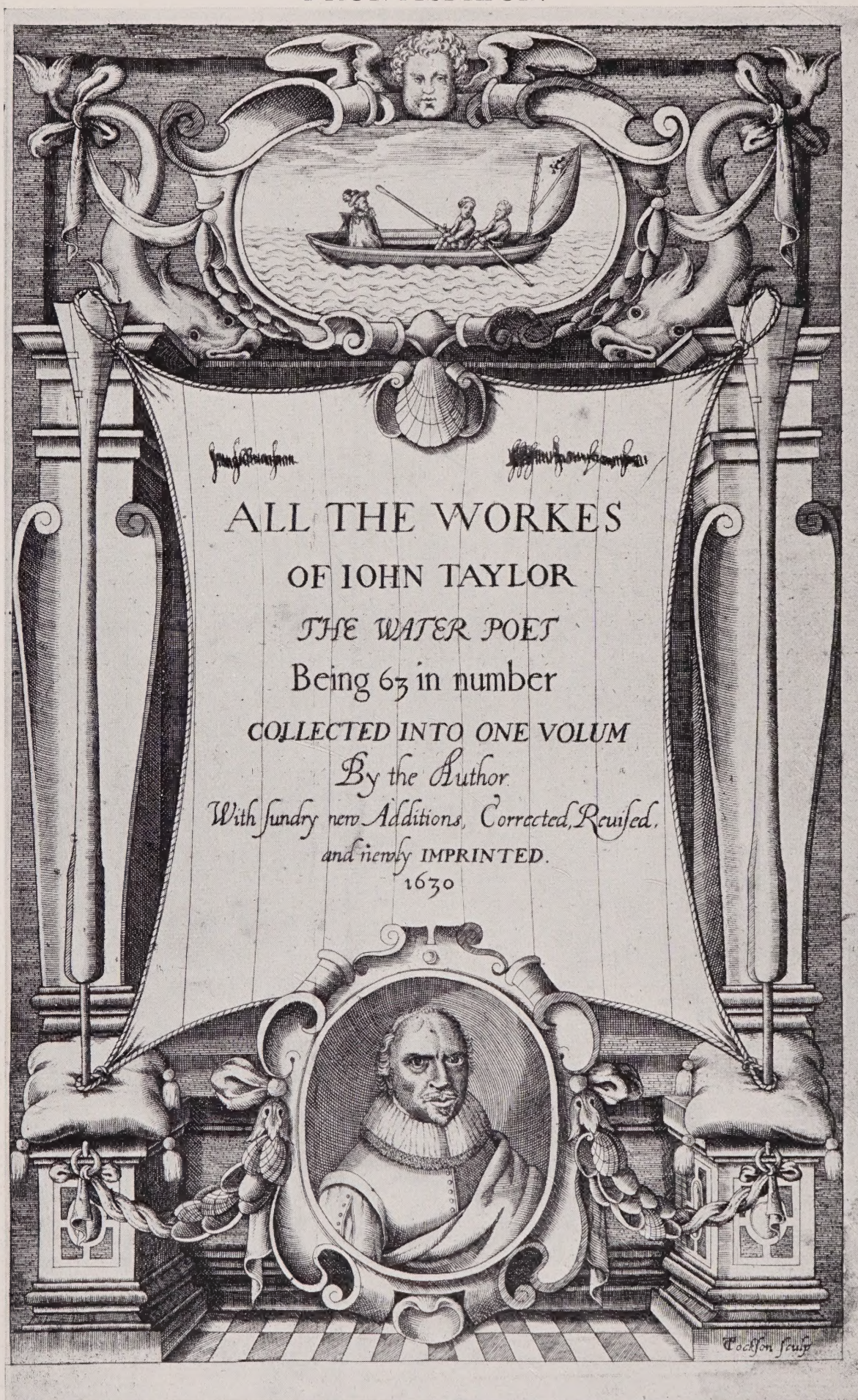
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# English Literature and Printing

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- 1101 **MACHIN (Lewis). The Dumbe Knight.** An Historicall Comedy, acted sundry times by the Children of his Maiesties Revells.  
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\*\*\* This play was included in Dodsley's Edition of Old Plays. Lewis Machen was assisted, as he states, in writing the play by one "whose worth hath been often approved," and in the Garrick collection in the British Museum is a copy with the name of his "partner in the wrong," viz., Gervase Markham. This play is referred to by Shirley in "Examples," 1637.
- 1102 **MAGNA CHARTA in F,** whereunto is added more Statuts than ever was imprynted in any one boke before this tyme, with an Alminacke & a Calender to know the mootes; Necessarye for all young studiers of the lawe.  
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- 1104 ——— **Magna Charta**, cum Statutisque Antiqua vocantur, iam recens excusa, & summa fide emendata, iuxta vetusta exemplatia ad Parliamenti rotulos examinata.

Cum priuilegio ad imprimendum solum.

12mo, *original calf gilt. Apud Richardum Totelum, 1556. £2 15s*

- 1105 ——— **Magna Charta**, cum Statutis, tum antiquis, tum recentibus; tipis aedita, per Richardum Tottell.

In Norman, French, and English.

Thick small 8vo, *full pigskin. London, 1576.*

**£5 5s**

A very remarkable copy, interleaved, and the broad margins and interleavings covered with MS. notes and comments in a very neat contemporary hand; at the end is bound in about 150 leaves covered with MS. notes by the same hand.

- 1106 **MACKENZIE** (Henry). **The Man of Feeling.**

FIRST EDITION. Small 8vo, *original calf. London, 1771. 10s 6d*

- 1107 **MACKENZIE** (Sir George). **Religio Stoici.** (The Stoick to his Censurers—The Stoicks Friendly Addresse to the Phanaticks of all Sects and Sorts—The Virtuoso or Stoick.)

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"This was written by the celebrated Sir George Mackenzie, king's advocate during the period of the covenanting persecution, and known in Scottish covenanting tradition as the 'Bloody Mackenzie.' All through life he manifested a continuous devotion to literary pursuits, but these were not permitted to interfere with his professional duties. His rise to eminence at the bar was exceptionally rapid. If in solid legal accomplishments he had several superiors, few excelled him in ready eloquence, or the adroit use of legal technicalities. In the earlier part of his career his sympathies were with the popular party rather than with the government; and in his 'Religious Stoic,' 1603, he declared that in contemplating the history of Christianity his heart bled when he considered 'how scaffolds were dyed with Christian blood, and the fields covered with the carcasses of mutilated Christians.'" (D.N.B.).



- 1108 **MALLET** (David). **Mustapha.** A Tragedy, acted at the Theatre-Royal, Drury-Lane.

FIRST EDITION. 8vo, *new boards*. London, 1739.

18s

\*\*\* The prologue was by Thomson, and the play was dedicated to Frederick, Prince of Wales, "who was so just as to insist on the tragedy as the first to be brought on" that season. It was indirectly directed against the King and Sir Robert Walpole. With Quin as Solyman, and with the leading members of the Prince's party and of Pope in the boxes, it achieved great success and ran for fourteen nights.

- 1109 **MALTHUS** (T. R.). **An Essay on the Principle of Population;** or, a View of its past and present effects on Human Happiness. 2 vols. 1806.

With—

**A Reply to the Essay on Population.** In a Series of Letters. 1807.

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- 1111 **MANTON** (Rev. Thomas). **One hundred and Ninety Sermons** on the Hundred and Nineteenth PSALM, preached by the late Reverend and Learned Thomas Manton, D.D. With a Perfect ALPHABETICAL TABLE, directing to the PRINCIPAL MATTERS contained therein.

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FIRST EDITION. 8vo, *original calf, rebaked.* London, 1701. **£1 5s**

With a very curious and interesting engraved card inserted as a book-plate, with portrait of the "Young Chevalier" in miniature at the top, being an invitation to a meeting at Anderton's Coffee House in 1779, and signed, "Yrs., I.R. Oct. 22, '79."

- III 14 ——— **The Meditations of the Emperor Marcus Aurelius Antoninus.**

Newly translated from the Greek; with notes, and an account of his Life.

Third Edition. Post 8vo, *original mottled calf.*

Glasgow, 1752.

**7s 6d**

With Alexander Boswell's Autograph Signature on fly-leaf.

- III 15 **MARGARET DE VALOYS. The Memorialls of Margaret de Valoys**, First Wife to Henry the Fourth, King of France and Navarre. Compiled in French by her owne most Delicate and Royall hand: and Translated into English by Robert Codrington, Master of Arts.

Small 8vo. *Fine Copy in contemporary full morocco, gold panel on sides, with ornamental gold tooling, g. e.*

London, Printed by R. H., 1641.

**£6 6s**

- III 16 ——— **The Memorialls of Queen Margaret of Navarre;**

Issued under the title of "The Grand Cabinet-Counsels unlocked; or, the most faithful transaction of the Court-affairs, and Growth and Continuation of the Civil Wars in France betwixt the Huguenots and Papists, during the Raighn of Charles the last, Henry the Third, and Henry the Fourth," most excellently written by Margaret de Valois; faithfully rendered into English by Robert Codrington.

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- 1120 **MARMION** (Shackerly). **The Antiquary.** A Comedy. Acted by Her Maiesties Servants at The Cock-Pit.

FIRST EDITION. Small 4to, *half morocco, g. e.*

London, Printed by F. K. for I. W. and F. E., 1641.

**£14 14s**

\*\*\* A very pleasing play. Printed in Hazlitt's Dodsley. It is of Shakespearian interest, being cited by Walker in his notes on "The Winter's Tale" and also in "Fresh Allusions to Shakespeare." A portion is reprinted in Capell's "School of Shakespear."

- 1121 **MARTIN** (William). **The History and Lives of the Kings of England,** from William the Conquerour to the end of the reigne of King Henry the VIII. Whereunto is now added the Historie of King Ed. VI., of Queen Mary, and Q. Elizabeth.

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Small thick folio, *original calf.* London, 1638.

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- 1122 **MARVELL** (Andrew). **Advice to a Painter, etc.**

4 pp., folio. N.D.

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\*\*\* Two excessively rare poetical pieces by Andrew Marvell.



**Marvell** (Andrew)—*continued*.

- 1123 ——— **The Rehearsal transpos'd**, or Animadversions upon the late book, intituled, A Preface shewing what grounds there are of Fears and Jealousies of Popery. Both Parts.

FIRST EDITION. 2 vols. in 1. 12mo, *half new antique mottled calf*.  
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\*\*\* An attack on the religious intolerance of Samuel Parker, Bishop of Oxford. Marvell undertook not merely to defend the principle of liberty of conscience, but "to clip the wings" of Parker.

The title was suggested by the Duke of Buckingham's "Rehearsal," and Parker is throughout dubbed Mr. Bayes, on account of his supposed resemblance in character and style to the hero of Buckingham's Play. In this, as in all Marvell's pamphlets, there are occasional passages of grave and vigorous eloquence, but in dealing with Parker he relied more on ridicule. "From the King down to the tradesman," adds Burnet, "his books were read with great pleasure." Marvell had handled the difference between the royal policy and the clerical policy with such discretion that Charles himself intervened on his behalf when the licenser wished to suppress the second edition of the first part of the "Rehearsal Transpos'd."

- 1125 ——— **The "Rehearsal Transposed" Controversy**. S'too him Bayes; or some Observations upon the Humour of Writing Rehearsal Transposed.

12mo, *original calf*. Oxon, 1673.

**£6 6s**

There are two interesting references to Shakespeare (on pp. 62 and 99).

#### BROADSIDE PROCLAMATION.

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Printed in Gothic letter on one side of three folio sheets, *with ornamental woodcut Initial letter at commencement*.

Folio. *Londini, Johannis Cawodi Typographi*, 1555. **£15 15s**

\*\*\* Proclamations of Queen Mary's Reign are excessively Rare—the present one was evidently intended to be publicly displayed, and the three sheets are so printed that placed together they form one long proclamation.

The proclamation informs the public of an Act to restrain the excessive commandeering of foodstuffs by the Government Officials, and commences:—

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## EARLY MANUSCRIPT ON MARY QUEEN OF SCOTS.

- 1127 **MARY QUEEN OF SCOTS. Queene Elizabeth's Apologie** ffor hir Proceedings against the Queene of Scottes, anno 1587.

A Contemporary Manuscript written in a very neat old Court Hand on 100 pp.; followed by "*A Letter written by Sir Phillip Sidney unto Queene Elizabeth touchinge hir Marriage with Mounseer.*"

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A very interesting and important MS. At the conclusion of the first piece is written in a nearly contemporary hand: "This apology in the reading answered not my expectation; it mainly insists on the lawfullnesse of detaining the Queene of Scots prisoner. But as for her crimes, it gives the world noe satisfaction on that point, and a maine one is that shee twice designed to bee married. The manner of her Triall is pitifully defended, and some ignorance shewed of our proceedings at law in cases of Triall; and (which is worst of all) it uses the great massacre of the Protestants in ffrance as a medium to justify the execution of the Scottish Queene."

- 1128 ——— **Histoire et Martyre de la Roynie d'Escosse**, Douairiere de France, Proche heritiere de la Roynie d'Angleterre.

Contenant les trahisons à elle faictes par Elizabet Angloise, par où on cognoist les mensonges, calomnies et faulses accusations envers ceste bonne Princesse innocente. Avec un petit livre sur sa mort, concernant la procedure et malice des Anglois, l'exécution d'icelle, &c.

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- 1135 **MASSINGER** (Philip). **The Great Duke of Florence.** A Comickall Historie. As it hath beene often presented with good allowance by Her Ma<sup>ties</sup> Servants at the Phoenix in Drurie Lane.

FIRST EDITION. Small 4to. *Fine tall copy bound by Riviere in full polished calf, g. e.*

*London, Printed for John Marriot, 1636.*

(SEE ILLUSTRATION, PLATE NO. I.). **£36**

\*\*\* This play met with very good success, and is recommended in verse by George Donne and John Ford. Sannasaro giving the duke a false account of the beauty of Lidia, seems to be a near resemblance to the story of Edgar and Elfrida; the same incident was a traditional fact in connection with Henry VIII. and Anne of Cleves.

- 1136 ——— **The Maid of Honour** as it hath beene often presented with good allowance at the Phoenix in Drurie Lane.

FIRST EDITION. Small 4to (*a few leaves cut into at foot*), *full polished calf gilt, g. e.* London, 1632. **£9 9s**

- 1137 ——— **The Picture.** A Trage Comedie, as it was often presented with good allowance, at the Globe, and Blacke-Friers Play-houses, by the Kings Maiesties servants.

FIRST EDITION. Small 4to, *bound by Riviere in full polished calf gilt, g. e.* London, 1630. **£8 8s**

\*\*\* A Fine Copy, though one or two bottom lines touched by the binder.



**Massinger** (Philip)—*continued*.

1138 ——— **The Renegado.** A Tragœ Comedie.

As it hath beene often acted by the Queenes Maiesties Servants at the private Playhouse in Drurye Lane.

FIRST EDITION. Small 4to. *Fine Copy, handsomely bound in full levant morocco extra, g. e.*

*London, Printed by A. M. for John Waterson, 1630.* **£25**

\*\*\* This was esteemed a good play, and is recommended by two pages of Verses by Shirley and Daniel Lakyn. It is mentioned in Sir H. Herbert's Diary: "For the Cock-pit, the Renegado or the Gentlemen of Venice, written by Massinger."

1139 ——— **The Unnatural Combat.** A Tragedie, the Scene Marsellis.

As it was presented by the Kings Majesties Servants at the Globe.

FIRST EDITION. Small 4to. *Fine Copy bound by Riviere in full levant morocco gilt, g. e.*

*London, Printed by E. G. for John Waterson, 1639.* **£21**

\*\*\* This was performed at Shakespeare's famous theatre The Globe.

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FIRST EDITION. Small 4to, *half calf.* *Cambridge, 1604.* **£1 5s**

1143 **MATHIEU** (P.). **The Heroyk Life and Deplorable Death of the most Christian King Henry IV.** Translated by Ed. Grimeston.

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£10 10s

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Small 4to, *half calf neat*. London, 1651.

£3 10s

This curious work was reprinted by Dircks in his Memoir of Samuel Hartlib, 1865. He is convinced that the author of "An Invention of Engines of Motion" is Cressy Dymock, who was one of Hartlib's constant correspondents.

- 1146 ——— **Switzer** (Stephen). **An Universal System of Water and Water-Works**, Philosophical and Practical. Containing an Historical Account of the Chief Water-Works that were and are remarkable in Ancient and Modern Times; The Different Hypotheses which have been laid down concerning the Original and Rise of Springs; Hydrostatical Experiments; Some Curious Disquisitions concerning the Vacuum of the Ancients, etc.; A Collection of Designs.

**An Introduction to a General System of Hydrostaticks and Hydraulicks**, wherein the most reasonable and advantageous Methods of raising and conducting Water.

*Illustrated with 30 plates.*

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- 1147 **THE MEDLAYS FOR 1711**; to which are prefix'd the fine Whig-Examiners.

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- \*\*\* The first written of that faculty in English, "says Fuller." Boorde was at one time Physician to Henry VIII. (Title defective and wants second title. Some leaves cut into by the binder.)
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8vo, *calf*. London, 1714. **10s 6d**
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- 1158 ——— **Three Anatomic Lectures**, concerning: 1, The Motion of the Blood through the Veins and Arteries; 2, The Organic Structure of the Heart; 3, The Efficient Causes of the Heart Pulsation.

*With two interesting plates.*

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in "England's Helicon, 1600," and in Sir Philip Sidney's "Arcadia."

It is said to have been partly translated by Sir Philip Sidney.

1279a **MORTON (Nathaniel). New-England's Memorial:** or, A Brief Rela-  
tion of the most Memorable and Remarkable Passages of the Providence  
of God manifested to the Planters of New-England in America: With  
special reference to the first Colony thereof, called New-Plimouth.

Small 8vo, *full crimson levant morocco, g. e.*

*Boston, Reprinted for Daniel Henchman, at the Corner Shop over-  
against the Brick-Meeting-House. 1721.*

**£31 10s**

\*\*\* Dedicated to Thomas Prince, Esq., Governor of New Plymouth, and the magis-  
trates of the government. Some elegiac verses on the deaths of sundry new-world  
worthies are included in this volume.



## SCOTTISH POETICAL MANUSCRIPT, CIRCA 1582-3.

1280 **MONTGOMERIE** (Alexander). **Flyting with Polwart.**

The very valuable contemporary Poetical Manuscript known as the "Tullibardine MS." Written in a very neat legible hand on 28 small quarto pages.

On the opening page, under the title "Invectives Capitane Allexander Montgomerie et Pollvart et cetera," is written a sonnet inscribed "To his Majestie" and signed "Tullibardine."

Small 4to, full calf. Circa 1582-3.

(SEE ILLUSTRATION, PLATE No. III.).

**£105**

\* \* \* This Manuscript of the Celebrated Court Poet, Montgomerie, is the most valuable of the three which are known to be in existence. **It is the earliest, and indeed has been stated to be in the poet's own handwriting.**

It is described at length in the volume of Montgomerie's Poems, edited by Mr. George Stevenson, and issued by the Scottish Text Society in 1910. The editor there remarks:—"The Tullibardine MS. of the 'Flyting with Polwart' goes back, indeed, if the present editor's view as to the date of its transcription is correct, to a time almost if not actually contemporary with the memorable encounter of the two poets, and in that case supplies us with a version nearly fifty years earlier than the printed edition of 1629, which Dr. Cranstoun, in common with Laing and other editors, was of necessity obliged to rely on. Besides its linguistic value, in providing us with a text free from the anglicising tendencies of the Scottish printers, the Tullibardine manuscript will be found to possess some other interesting features—of ownership, augmentations of the text, variant readings, and of a differing arrangement of the 'invective' epistles of the 'flyters.'

"This new version of the 'Flyting' presents some interesting variations from the earlier surviving texts. In the first place, the epistles, or verse 'invectives,' are arranged differently, those of Montgomerie being first given and then Polwart's—in the printed editions they are placed in the order of alternate attack and reply.

"Two new stanzas are found in Montgomerie's second epistle (p. 154): being a further addition to the string of abusive epithets with which he castigates his opponent. A third new stanza occurs in Polwart's last invective, which levels at Montgomerie the interesting and suggestive charge of pilfering proverbial sayings from Italian sources. Besides these actual additions to the text, a considerable number of the stanzas show important variations from the corresponding passages in the printed editions.

"A special interest attaches to the manuscript. On the first page, under the title 'Invectives Capitane Allexander Montgomerie et Pollvart et cetera' is written a sonnet inscribed 'To his Majestie,' and signed 'Tullibardine.' In the left-hand corner there is also traced the Coat of Arms of the Murray family, showing the three mullets pearl within a double treasure and the five fleurs-de-lis. On one side of the shield the letter W is inscribed, and on the other, M. The only member of the family to whom these initials can well be referred is Sir William Murray, who died on March 15, 1582/3. He held the position of Comptroller to the King, and was a member of the Privy Council. It is noteworthy that one of Montgomerie's sonnets is addressed to a 'W. Murray,' who may have been the same man. The complimentary sonnet to his Majesty may be taken as indicating that the manuscript had at some time or other been presented to King James.

"During the ten months from August, 1582, to June, 1583, the king was in the hands of the Ruthven raiders, and as we know that the 'Flyting' was a contribution to

**Montgomerie (Alexander) Flyting with Polwart**—*continued*.

the court amusements, it may be inferred that it was carried through some time prior to the Raid. In all probability, then, taking into account the date of Sir William Murray's death, this poetic encounter between Polwart and Montgomerie is to be dated from the year 1582.

"Of the importance of the manuscript for textual purposes there can be no question.

"It antedates by at least forty-six years the earliest surviving print—Hart's edition of 1629, which hitherto has been relied on by modern editors. The language shows far less admixture of Southern forms, and probably approximates closely to the actual words of the rival poets."

- 1281 **MONTLUE.** **The Commentaries of Messire Blaize de Montlue** (1501-1577) Mareschal of France: wherein are described Combats, Rencounters, Battels, Sieges, Scalados, with several other Feats of War:

*Full-length portrait.*

Folio, *original calf*. London, 1674.

**14s**

- 1282 **MONTROSE** (Marquis of). **I. G. De Rebus** auspiciis serenissimi Caroli Dei Gratiâ Magnae Britanniae Regis sub imperio illustrissimi Jacobi Montisrosarum Marchionis, Comititis de Kincardin, etc., Commentarius.

12mo, *green morocco*, *g. e.* 1647.

**£2 2s**

\*\*\* This book was written under the title of I.G. by the Rev. George Wishart, of Wischeart, of Edinboro', a Scotch Prelate, who was deposed from his Ministry and cast into prison for refusing to take the Covenant. On his release he joined the Marquis of Montrose, and under his conduct, this history, so much admired for its pure and elegant Latin, was written. "As he was led forth," Hume says, speaking of the execution of Montrose, "they made yet one effort more to insult him in this last and melancholy scene; the executioner brought that book which had been published in elegant Latin, of his great military actions, and tied it by a cord about his neck." It has been translated into English and printed at different times, but in its original Latin the book is of rare occurrence.

- 1283 **A MIROUR FOR MAGISTRATES:**

Being a true chronicle historie of the untimely falles of such unfortunate Princes and men of note, as have happened since the first entrance of Brute into this Island, untill this our latter Age.

Newly enlarged with a last part, called A Winter Nights Vision, being an addition of such Tragedies, especially famous, as are exempted in the former Historie, with a Poem annexed, called Englands Eliza.

*Illustrated with woodcuts.*

Thick small 4to, *full russia*, *m. e.* London, 1610.

**£18 18s**

This copy contains the rare dedication to the Earl of Nottingham which was suppressed. The only perfect copy quoted by Lowndes is Malone's. It also has the dedication to Lady Clare, which is nearly always missing.

Mr. Hazlitt, in his "Shakespeare's Library," reprints a portion of this volume as  
(Continued over)



**A Mirour for Magistrates**—*continued*.

the foundation story of King Lear; he also points out that this edition differs from the earlier ones.

Drake ("Shakespeare and his Times") remarks:—

"The great models of historic poetry during the prior portion of Shakespeare's life were 'The Mirrour for Magistrates' and Warner's 'Albion's England.'"

Ward, in his "History of Dramatic Poetry," remarks:

"It is possible that the pretty title The Winter's Tale was suggested to Shakespeare by that of a 'Winter's Night's Vision,' an addition to 'The Mirrour for Magistrates,' published in 1610, the year when The Winter's Tale was perhaps written."

"A Mirrour for Magistrates" was edited and partly written by Richard Nicols, who contributed to this, the last and only complete impression, the set of legends comprised under the general title of "A Winter Night's Vision," and an original poem called "England's Eliza," which open with new title-pages on Oo3 and Eee 2. Baldwin's portion has a new title on S 6, as follows: "The Variable Fortune and Onhappie Falles of such Princes as hath happened since the Conquest. Wherein may be seene the instabilitie and change of state in great Personages." Higgin's preface, etc., are retained, but not Baldwin's, and although Blenerhasset's second part is incorporated, the preliminary matter and prose inductions are omitted, as has been done by Higgins in 1587, in regard to Baldwin's set of legends. For Blenerhasset's legends of "Gwiderius" and "Alured," are substituted one of "Gviderius," by Higgins, and one of "Alured," by the editor, who has also modernized the spelling throughout. The legend of "Cromwell," by Drayton, published originally in 1607, and reprinted in 1609 with alterations, is added to this edition.

- 1284 **MOORE** (Edward). **The Gamester**, a Tragedy. As it is acted at the Theatre-Royal in Drury-Lane.

FIRST EDITION. 8vo, *new boards*. London, 1753.

**12s 6d**

\*\*\* The prologue and some of the most admired passages, including the greater part of the scene between Lewson and Stukely in the fourth act, were written by Garrick, who played the principal part.

- 1285 **MORE** (Henry). **Psychozoia Platonica**: or, a Platonicall Song of the Soul, consisting of foure severall Poems.

FIRST EDITION. 12mo, *original calf*.

*Cambridge, by Roger Daniel*, 1642.

**£3 10s**

\*\*\* The author, Henry More, was great-grandson of Sir Thomas More.

- 1286 ——— **De Generibus Ebriosorum**, et Ebrietate Vitanda, jocus quodlibeti erphurdien; cui acc. De Ebriorum affectionibus et moribus problemata; item de meretricum in suos amatores, et concubinarum in sacerdotes fide, &c. *Curious vignette woodcut on title of drunken animals at a convivial meeting.*

Small 4to, *calf*. 1515.

**£3 10s**

Contains: Thomae Mori versus Iambici, Dimetri, Brachicatalectici, ad Caudidum, qualis uxor diligenda; 3 pp.

- 1287 **MORE** (Sir Thomas). **Epigrammata Clarissimi disertissimique uiri Thomae Mori Britanni ad emendatu exemplar ipsius autoris excusa.**

Small 4to. *original vellum.*

*Basileae apud Ioannem Frobenium, 1520.*

**£5 5s**

- 1288 ——— **The Historie of the Pitifull Life,** and unfortunate Death of Edward the fifth, and the then Duke of Yorke his brother: With the troublesome and tyrannical government of usurping Richard the third, and his miserable end. *With the two title-pages and the two portraits.*

FIRST EDITION. 12mo. *Fine Copy in morocco.*

*London, Printed by Thomas Payne, 1641.*

**£8 8s**

- 1289 ——— **Utopia.** Containing an Excellent, Learned, Wittie, and Pleasant Discourse of the best state of a Publike Weale, as it is found in the Gouvernment of the new Ile called Utopia.

First Written in Latine, by the Right Honourable and worthy of all Fame, Sir Thomas Moore, Knight, Lord Chauncellour of England; and translated into English by Raphe Robinson.

And now after many Impressions, newly Corrected and purged of all Errors hapned in the former Editions.

Small 4to, *half roan (title a little damaged).* London, 1624. **£5 5s**

\*\*\* With some old MS. notes on margins.

#### LORD WOLSELEY'S COPY OF MORE'S UTOPIA.

- 1290 ——— **The Commonwealth of Utopia.**

A Learned Discourse of the best state of a Publicke Weale, as it is found in the Government of the new Ile called Utopia.

*Engraved title (with portrait of the author) by Marshall.*

12mo, *original calf.* London, 1639.

**£6 6s**

With the elaborate bookplate of General Viscount Wolseley; given to him in 1901 by H. Bulwer.

- 1291 ——— **The Commonwealth of Utopia.** Another Copy.

12mo, *original calf (some leaves slightly wormed).*

*London, Printed by B. Alsop and T. Fawcet, 1639.*

**£3 10s**



**More** (Sir Thomas)—*continued.*

1292

THE  
WORKES OF SIR  
THOMAS MORE, KNYGHT, SOMETyme  
LORDE CHAUNCELLOUR OF ENGLAND,  
wrytten by him in the En-  
glysh tonge.

Printed at  
London at the costes and charges  
of John Cawood, John Waly  
and Richarde Tottell.

Anno 1557.

Printed in **Black Letter**. *Title within woodcut border, ornamental initials.*

FINE TALL COPY. Complete, with the eight unpagged leaves of More's youthful poems, and the extra leaf between pages 1138 and 1139, containing a letter, "Sir Thomas More Knyghte to the christen reader" in regard to the printer's faults. These nine leaves are frequently lacking.

Thick small folio, *full russia (slight repair to blank margin of title, and a few words facsimiled in "Youthful Poems")*.

*Printed at London, Anno 1557.*

**£35**

\*\*\* William Rastell, More's nephew, to whom many of his manuscripts seem to have passed, collected most of his English writings in "The Workes of Sir Thomas More, 1557." It is dedicated to Queen Mary by Rastell. The table of contents precedes an index by Thomas Paynell. After his English poems come the "Pico," "Richard III.," "The Dyaloge," and all his controversial publications. The previously unpublished material includes an unfinished treatise "uppon these words of Holy Scripture, 'Memorare novissima et in eternum non peccabis,'" dated in 1522, and dealing with reflection on death, and several devotional works written by More in the Tower, viz.: "Treatise to receaue the blessed Body of our Lorde, sacramentally and virtually both"; "Upon the Passion" (unfinished); "An Exposition of a Part of the Passion" (translated by More's granddaughter, Mary Bassett, from the Latin); "Certain deuout and vertuose Instructions, Meditations and Prayers," and some letters written just before his death to his family and friends, including his pathetic correspondence with his daughter Margaret. In this copy is an unpagged leaf after p. 1138—at the close of the "Answer to the Supper"—supplying More's apology "to the Christen reader" for a few printer's blunders.

"The massive folio of Sir Thomas More's 'English Works' remains a monument of our language at a period of its pristine vigor. Viewed in active as well as in contemplative life, at the bar or on the bench, as ambassador or chancellor, and not to less advantage, where 'a good distance from his house at Chelsea, he builded the new building, wherein was a chapel, a library, and a gallery,' the character, the events, and the writings of this illustrious man may ever interest us. . . . More, however skilful as a Latin scholar, to promulgate his opinions aimed at popularity, and cultivated our vernacular idiom, till the English language seems to have enlarged the compass of its expression under the free and copious vein of the writer."—Israel Disraeli.

**More** (Sir Thomas)—*continued*.

- 1293 ——— **The Life and Death of Sir Thomas Moore**, Lord High Chancellor of England, written by M. T. M. and dedicated to the Queens most gracious Majestie.

Small 4to. *Fine Copy, bound by Hammond in full dark blue morocco gilt, gilt edges* (no date). **£7 10s**

\* \* \* Written by Cresacre More; great grandson of Sir Thomas. It was printed abroad about 1631. Following the Life is an interesting chapter "Of Sir Thomas More's Bookes" occupying pp. 393-432. Bears the autograph on fly leaf of the late Lord Chief Justice Coleridge.

- 1294 ——— **The Life and Death of Sir Thomas Moore**, who was Lord Chancellor of England to King Henry the Eighth (by his great grandson Cresacre More).

*With the rare portrait of Sir Thomas More by Elstracke.*

Thick small 4to. *Fine Copy in the original calf.*

*Printed for N. V., 1642.*

**£5 18s**

- 1295 **MORLAND** (Samuel). **The History of the Evangelical Churches of the Valleys of Piemont.** Containing a most exact Geographical Description of the Place, and a faithfull Account of the Doctrine, Life, and Persecutions of the Ancient Inhabitants. With a most naked and punctual Relation of the late Bloody Massacre.

*With portrait by Lilly after Lombart, and illustrations.*

Small folio, *original calf.* London, 1658.

**£5 10s**

#### ACCOUNT OF THE FIRST EMBASSY TO ENGLAND FROM MOROCCO.

- 1296 **MOROCCO.** **The Arrivall and Intertainements of the Ambassador Alkaid Jaurar Ben Abdella with his associate Mr. Robert Blake from the High and Mighty Prince, Mulley Mahamed Sheque, Emperor of Morocco, King of Fesse and Suss.**

With the Ambassadors good and applauded commendations of his royall and noble entertainments in the Court and the City, also descriptions of some Rites, Customes and Lawes of those Affrican Nations.

Likewise Gods exceeding Mercy, and our Kings especiall grace and favour manifested in the happy Redemption of three hundred and two of his Majesties poore subjects, who had beene long in miserable slavery at Salley in Barbary.

*With the rare portrait of the Ambassador engraved by Glover.*

Small 4to, *full calf.* London, 1637.

**£10 15s**



**Morocco**—*continued*.

- 1297 ——— **A Description of Tangier**, the Country and People adjoining, with an Account of the Person and Government of Gayland, the present Usurper of Fez; translated from the Spanish. *Fine engraved portrait.*

Small 4to, *original vellum*. London, 1664.

**£2 10s**

- 1298 **MORYSON** (Fynes). **An Itinerary**, containing his Ten Yeeres Travell through the Twelve Dominions of Germany, Bohmerland, Switzerland, Netherland, Denmarke, Poland, Italy, Turkey, France, England, Scotland, and Ireland.

FIRST EDITION. Folio. *Fine copy in original calf.*

London, 1617.

**£7 18s**

\*\*\* The first part supplies a journal of his travels through Europe, Scotland, and Ireland, with plans of the chief cities, full descriptions of their monuments, "as also the rates of hiring coaches and horses from place to place with each day's expenses for diet, horse-meat, and the like." The second part is a history of Tyrone's rebellion, replete with invaluable documents of state, and authentic details respecting the English forces engaged. The third part consists of essays on the advantages of travel, on the geography of various countries of Europe, and on their differences in national costume, character, religion, and constitutional practice.

Moryson is a sober and truthful writer. He delights in statistics respecting the mileage of his daily journeys and the varieties in the values of the coins he encountered. His descriptions of the inns in which he lodged, of the costume and the food of the countries visited, render his work invaluable to the social historian.

- 1299 **MOSCHENI** (Sig.). **Brutes Turn'd Criticks**, or Mankind Moraliz'd by Beasts. In Sixty Satyrical Letters upon the Vices and Follies of our Age. Written in Italian by Signore Moscheni, and now done into English with some improvements.

Small 8vo, *original calf, rebacked*. London, 1695.

**12s 6d**

- 1300 **MUGGLETONIANS**. **A True Representation of the Absurd and Mischievous Principles of the Sect**, commonly known by the Name of Muggletonians.

30 pp., small 4to, *new boards*. London, 1694.

**£1 10s**

BY SHAKESPEARE'S TWO FELLOW DRAMATISTS.

1301 **MUNDAY** (A.) and **CHETTLE** (Henry). **The Death of Robert, Earle of Huntington**, otherwise called Robin Hood of Merrie Sherwodde: with the lamentable Tragedie of Chaste Matilda, his faire maid Marian, poysoned at Dunmowe by King John.

Acted by the Right Honourable, the Earle of Notingham, Lord High Admirall of England, his seruants.

*Imprinted at London, for William Leake, 1601.*

FIRST EDITION. Small 4to. *A Magnificent Copy with wide margins, handsomely bound by Riviere in full crushed levant morocco extra, g. e.*

(SEE ILLUSTRATION, PLATE No. IV.).

£300

\*\*\* Excessively rare. It was reprinted in Hazlitt's Dodsley.

\*\*\* Apart from Shakespeare and Marlowe, there are few Elizabethan writers who occupied a greater share of public attention or contributed more largely to popular information and amusement than Anthony Munday.

"Munday was assisted, in this play, by Henry Chettle. Up to the death of Robin Hood, it is, in the main, Munday's work, and continues the style and tone of Munday's combination of the Robin Hood legend with a history; but this occupies less than one-third of the play, and, when Robert is dead, a new play (which is by Henry Chettle) begins dealing with the 'lamentable tragedy of chaste Matilda,' and striking a tragic note quite different from anything written by Munday.

"The few scenes in the drama which bring us to the death of Robin Hood are described as a 'short play,' and the audience is asked to have patience while Matilda's tragedy is ended. After three dumb-shows, the story of King John's pursuit of Matilda is taken up, and with it is combined the story of the starvation of lady Bruce and her little son. The epilogue describes this play as 'Matilda's story shown in act,' and 'rough-hewn out by an uncunning hand.' That is to say, the play is the 'old compositor's' first tragedy in which he works alone. He succeeds in striking a note of gloom and grief which marks the play off very clearly from the tamely cheerful work of Munday. Sometimes the style is merely jejune and pedestrian, as when Leicester, surrendering to John,

humbly begs his Highness to beware  
Of wronging innocence as he hath done.

"At other times, it is almost comically naive and undignified, as in the scene where the Earl of Oxford tries to persuade queen Elinor not to take too seriously the king's infidelities. But the dramatist struggles manfully to rise above commonplace, and, though he produces mainly rant and fustian, there are occasional glimpses of dignity and power: as when King John says of his nobles

Of high heroic spirits be they all;  
and when he breaks out to Fitzwater,

Old brands of malice in thy bosom rest.

Moreover, Chettle has the conception in his mind of an atmosphere of horror and grief as necessary to tragedy. But the elaborate account of the starving of lady Bruce and her boy is a clumsy failure, more painful to the reader because he must recall Dante's canto on Ugolino's death. Only in one place, where lord Bruce shows his murdered mother to the nobles, does the rant approach poetic force and suggest to us the style which gives some merit to The Tragedy of Hoffman. If Chettle copies any master in Matilda's tragedy, it is Marlowe in his most inflated vein; in one or two places, the influence of Shakespeare's Richard II. is, perhaps, to be detected."—(Cambridge History of English Literature.)



## MUSIC.

- 1302 **Arne (Dr.). Artaxerxes**, a Serious Opera, as performed at the Theatres Royal Covent Garden and Drury Lane.  
Oblong folio, *sewn*. London (1770). **12s 6d**

- 1303 ——— **Whittington's Feast**. A new Parody on Alexander's Feast, written by a College Wag.

The Overture, Songs, &c., with all the Grand Chorusses, New Composed by Thomas Augustine Arne, Doctor of Music.

FIRST EDITION. Oblong small 4to, *half levant morocco gilt, g. e., by Riviere*. London, Printed for the Author, 1776. **£15 15s**

\*\*\* An excessively rare Privately Printed volume of Songs by Dr. Arne, the celebrated Composer of the Music for "Rule Britannia." It is a parody on Dryden's celebrated ode, "Alexander's Feast," and the Original and the Parody are given in parallel columns on each page.

- 1304 ——— **The Words of the favourite Catches and Glees**, which, with the most eminent and humorous Music composed by the most eminent masters of the last and present age will be performed at the Theatre Royal, Drury Lane, on Tuesday, the 21st June, by a considerable number of the best vocal and instrumental performers.

Small 4to. London, 1768.

**The Words** of an intire new Collection of the most admired Catches and Glees performed at the celebrated Catch Club, under the direction of Dr. Arne.

Together, bound in 1 vol., small 4to, *half morocco*.

London, 1768.

**£5 5s**

\*\*\* The second performance of the kind ever publicly held "in this or any kingdom."

- 1305 **Ballads. A Collection of Six Seventeenth Century Ballads**, viz.:—  
**The Woeful Lamentation of Jane Shore**, sometime King Edward the Fourth's concubine. *Portrait*. 2 pp., 4to.

**The Unhappy Memorable Song of the Hunting of Chevy-Chase.**

*With woodcut illustration*. 2 pp., 4to.

**The Life and Death of Fair Rosamund**, King Henry the Second's concubine. *With woodcut illustration*. 2 pp., 4to.

**The Lamentable Ballad of Fair Rosamond.**

*With woodcut illustration*. 2 pp., 4to.

**An Excellent Ballad of a Noble Marquis and Patient Grissel.**

*With curious woodcut illustration*. 2 pp., 4to.

**The Children in the Wood**, or, the Norfolk Gentleman's Last Will and Testament. 2 pp., 4to.

The above six Ballads bound together. 4to, *half leather, circa 1680*.

**£5 5s**

**Music**—*continued.*

- 1306 **Boyce** (Dr. William). **An Ode**, perform'd in the Senate House at Cambridge on the first of July, 1749, the words by William Mason, the Musick by Dr. William Boyce.

*Engraved title page. 4to, half morocco. (1749).*

**£1 10s**

- 1307 **A Collection of CXVIII Catches by Sundry Authors.**

Manuscript of the XVIII. Century containing the words and music by Alcock, Webb, Hayes, Boyce, Byrd, Wise, Jackson, Turner, Purcell, Cranford, Gregory, Hilton, and others.

Oblong small 4to, *morocco. Circa 1760.*

**£4 4s**

\*\*\* A very curious and interesting collection of old "Catches," comprising Love, Hunting, Drinking, Military and Naval Songs, etc.

- 1308 **D'Urfey** (T.). **Songs Compleat**, pleasant and divertive, set to Musick by Dr. John Blow, Mr. Henry Purcell, and other excellent Masters of the town. Ending with some Orations, made and spoken by me several times upon the Publick Stage in the Theater, together with some copies of Verses, Prologues and Epilogues, as well for my own Plays as those of other Poets, being all Humorous and Comical.

*Portrait. 12mo, half calf. London, 1719.*

**£1 16s**

### THE MANUSCRIPT SCORE.

- 1309 **Handel. Acis and Galatea, &c.** (words by John Gay).

The Manuscript Score, composed by G. F. Handel and transcribed by John Christopher Smith, Handel's Amanuensis.

Comprised in 15 vols., 4to, *original half binding. (Circa 1730).*

**£25**

\*\*\* These are probably the Actual volumes used by the performers. They comprise the parts for the Harpsichord, Violoncello, Bassoon, Oboe, Violin (1st and 2nd), and the Singers Canto (1 and 2), Tenore, Alto and Basso.

This remarkable collection is in the hand of John Christopher Smith, whom Handel taught Music at the age of thirteen years. When Handel became blind, Smith was employed as his Amanuensis, and Handel's latest Compositions were dictated to him. He also played the Organ at Handel's Oratorio performances. Handel bequeathed to him all his Original MS. Scores, most of which Smith presented to King George III.

The present score was presented by Smith to his (and Handel's) friend Charles Jennens, who died in 1773 bequeathing same together with the rest of his music to his relative the Earl of Aylesford. They have now been sold by the present Earl and purchased by us.

- 1310 **Handel** (G. F.). **Admetus.** An Opera (full score).

*Engraved "Musical" Title-page.*

*4to, old half calf. London, circa 1745.*

**10s 6d**



**Music**—*continued*.**Handel** (G. F.)—*continued*.

- 1311 ——— **Aetius**, an Opera, as it is performed at the King's Theatre in the Haymarket, composed by Mr. Handel, the original Musical Score, with the words.  
Folio, *full calf*. London, *circa* 1760. **£1 10s**
- 1312 ——— **Alcides**. An English Opera in Score.  
Folio, *unbound*. London, *circa* 1745. **10s 6d**
- 1313 ——— **Ariadne**, an Opera as it is perform'd at the Theatre Royal in Covent Garden.  
Folio, *unbound*. London, *circa* 1745. **10s 6d**
- 1314 ——— **Arie dell Opera di Rinaldo**, composta dal Signor Hendel, Maestro di Capella di sua Altezza Elettorale d'Hannover.  
*Engraved title with elaborate border of musical instruments*. Folio.  
London, J. Walsh, *circa* 1730. **15s**  
Contains the celebrated "Harpsichord piece performed by Mr. Handel."
- 1315 ——— **Arminius**, an Opera, as it is performed at the Theatre Royal in Covent Garden, composed by Mr. Handel. The original Score, with the Words.  
Folio, *calf*. London, *circa* 1736. **£1 10s**
- 1316 ——— **Atalanta**. An Opera, as it is perform'd at the Theatre Royal in Covent Garden.  
Folio, *old calf*. London, *circa* 1745. **10s 6d**
- 1317 ——— **Berenice**, an Opera, as it is performed at Covent Garden, composed by Mr. Handel. The original Musical Score, with the Words.  
Folio, *calf*. London, *circa* 1740. **£1 10s**
- 1318 ——— **Faramondo**, an Opera, as performed at the King's Theatre, composed by Mr. Handel. The original Musical Score, with the Words.  
Folio, *calf*. London, *circa* 1740. **£1 16s**
- 1319 ——— **Flavius**, an Opera, as it was performed at the King's Theatre, composed by Mr. Handel, published by the author. The original Score, with the Words.  
Folio, *calf*. London, *circa* 1723. **£1 10s**

**Music**—*continued*.**Handel** (G. F.)—*continued*.

- 1320 ——— **Floridant**, an Opera, as it was performed at the King's Theatre, composed by Mr. Handel, the Original Musical Score, with Words.  
*Fine large portrait of Handel by Houbraken inserted.*  
 Folio, calf. London, circa 1730. **£1 16s**
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**Music**—*continued*.**Handel** (G. F.)—*continued*.

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\*\*\* This volume was published anonymously by Hayes, and is very rare. He considered Avison's essay to be an attack upon Handel, for whom he entertained a great admiration, and his "Remarks" display a passionate anxiety to do justice to the great composer.—(D.N.B.)

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- 1333 **Playford** (John). **An Introduction to the Skill of Musick**. To which is added, The Art of Descant, or Composing Music in Parts, by Dr. Tho. Campion.

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- 1336 **Thomson** (William). **Orpheus Caledonius;** or, a Collection of Scots Songs. Set to Music by W. Thomson.

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(SEE ILLUSTRATION, PLATE No. V.).

£35

\*\*\* The titles state “5 and 6 parts,” but the above consists of five parts. The sixth part was issued as a distinct work, and is so regarded in the British Museum Library, where it is described separately.

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THOMAS  
HORDE

1707.

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Prefixed is an Address in Verse, by the Author, "To the Ghosts of Hannibal and Scipio," and the Ghost's Answer.

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£28 10s

\*\*\* "Spring's Glory" bear some resemblance to Middleton's "Inner Temple Masque." In the same volume is printed his "Presentation intended for the Prince his Highnesse on his Birthday," which is bright and attractive, although it does not appear to have been actually performed.

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- 1342 **NATURAL PHILOSOPHY. A System of Physics**, or Natural Philosophy, including Physics in Generall, Fire, Air, Water, Earth, Mixt Bodies, Meteors, Metals, Minerals, etc., etc.

Original Manuscript 266 pp., royal 8vo, *original red morocco, gilt back, paned sides, g.e. Circa 1650.*

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\* \* \* This work consists of observations on Queen Elizabeth, her times and favourites, of whom the author gives a brief description and character, which being the result either of personal observation or derived from the best authority and delineated by one who was himself admitted into the secrets of Court Policy, can hardly fail to be interesting.

It deals with Queen Elizabeth, Earl of Leicester, Lord Burleigh, Sir Philip Sidney, Sir Francis Walsingham, Lord Willoughby, Sir Nicolas Bacon, Sir Francis Knowles, Sir John Perrot, Lord Howard of Effingham, Sir John Packington, Lord Hunsdon, Sir Walter Raleigh, Sir Foulke Greville, Earl of Essex, Lord Buckhurst, Lord Mountjoy, Sir Robert Cecill, Sir Francis Vere, Earl of Worcester.

The author received his education at Cambridge, and in 1601 was elected Orator of that University.

James I. created him Secretary of State. Naunton's daughter married Philip, Earl of Pembroke, Shakespeare's Patron.

Hunter in his "New Illustration" of "The Merry Wives of Windsor" refers to the book as printed in 1641.

- 1344 ——— **Fragmenta Regalia** [or Observations on the late Q. Elizabeth, her Times and Favorites].

FIRST EDITION. Small 4to, *mottled calf gilt*.

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- 1345 ——— **Fragmenta Regalia**. Another Edition.

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*London*, 1653.

**£1 5s**

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- 1347 **NAVAL. Crookshanks** (Capt.). **The Conduct and Treatment of John Crookshanks, Esq.**, late Commander of H.M. Ship the Lark. Relating to his attempt to take the Glorioso, a Spanish Ship of War, in July, 1747, containing the Original Orders, Letters, and Papers that passed between Capt. Crookshanks, Admiral Knowles, the Secretary of the Admiralty, and others.

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- 1349 ——— **St. Lo** (Captain George). **England's Safety;** or, a Bridle to the French King. Proposing a Sure Method for Encouraging Navigation, and Raising Qualified Seamen for the well Manning their Majesties Fleet on any Occasion, in a Months Time, without impressing. Also an in-sight into the Advantages may be made by the Herring and other Fisheries, etc., etc. *Engraved title.*

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- 1350 **NAVIGATION. Fulton** (R.). **A Treatise on the Improvement of Canal Navigation;** exhibiting the numerous advantages to be derived from small canals. *Illustrated with 17 plates.* London, 1796.

**Chapman** (William). **Observations on the various systems of Canal Navigation**, with inferences practical and mathematical; in which Mr. Fulton's plan of Wheel-Boats, and the utility of subterraneous and of small canals are particularly investigated. *Illustrated with 4 plates.*

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Small 4to, new boards, uncut. London, 1661.

18s

**Needham** (Marchamont)—*continued*.

- 1351a ——— **A Short History of the English Rebellion.** Compiled in Verse by Marchamont Needham; and formerly extant, in his Weekly Mercurius Pragmaticus.

FIRST EDITION. Small 4to, *new half morocco gilt, uncut, t. e. g., by Riviere. London, Printed in the year 1661.* **£2 10s**

\*\*\* Needham was the chief author of the "Mercurius Britannicus" (1643-6), and was twice arrested for the scurrilous character of his paper.

Heath, in his Chronicle (edition of 1663) speaks of Needham as "transcendently gifted in opprobrious and treasonable droll."

- 1352 **NEVILLE** (Robert). **The Great Excellency, Usefulness, and Necessity of Humane Learning.** Declared in a Sermon, Preached before the University, at Great St. Maries Church in Cambridge, August the 7th, 1681.

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The frontispiece is a full-length figure of the Duchess of Newcastle on a pedestal, with verses at foot, engraved by P. van Schuppen.

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Nos. 83 to 134 (wanting No. 84) of this Commonwealth Newspaper.

Small 4to, *original calf, with Arms, new back*.*January 1, 1652, to December 23, 1652.***£5 5s**

\*\*\* This paper was edited by Marchamont Needham, and Heath called it "The weekly champion of the new Commonwealth, and to bespatter the King with the basest of scurrilous raillery, one Marchamont Needham, under the name of Politicus, transcendently gifted in opprobrious and treasonable droll, and hired therefore by Bradshaw to act the second part to his starched and more solemn treason; who began his first diurnal with an invective against Monarchy and the Presbyterian Scotch Kirk, and ended it with an Hosanna to Oliver Cromwell." The most characteristic feature of "Mercurius Politicus" was the leading article, sometimes a commentary on the situation of public affairs, sometimes a short treatise on political principles in general, which was frequently continued from number to number. Milton was charged, from about March, 1651, with the general supervision and censorship of "Mercurius Politicus," and Professor Masson suggests that certain passages in these leading articles may have been written or inspired by him.—(D.N.B.)

(The above volume contains the section which was issued under Milton's supervision.)

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Thomas Doggett, the famous 17th Century Actor, took part in some of these pageants, for in the Records at Norwich can be seen the following entries:—

“1699. Sept. 3. Thomas Doggett and his Company to set up his Stage Play and use the same during the pleasure of the Court.”

“1700. Oct. 23. Ordered that Thomas Doggett with his Company have leave to make shew of Comedies, as formerly; he and the rest of the Company behaving themselves civilly.”

Thomas Doggett was a frequent actor in Shakespeare's Plays, and in Lynn, Norfolk, was formerly a painting of him, in the character of “Sawney the Scott,” in the “TAMING OF THE SHREW.”

It is likely that some of the drawings in this present volume may have some connection with his plays during the pageants, for there are several of Theatrical Interest, such as “Dick Fool,” “Snap Dragon,” “Orator,” “Speech Boy,” A conjurer, A Merry Andrew, Pan Playing his Pipes, “Revenge,” “Contentment,” “A Miser,” etc.

BY THE FIRST NORWICH PRINTER.

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Printer's device on Title. **Black Letter.** small 4to, *full morocco gilt, g. e., by Bedford. London, Wynkyn de Worde, 1511. £75*

\*\*\* Portion of Title in facsimile, and a few blank margins repaired, otherwise a fine and tall copy.

\*\*\* A work of considerable importance to grammatical antiquaries, and the origin of our Latin and English Dictionary.

- 1381 **OSBORN** (Francis). **Advice to a Son;** or, Directions for your better Conduct, through the various and most important Encounters of this Life. 1658.

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ne flytting or Inberthe be Capitane  
 Alexander Montgomerie aganis  
 Land of Pollart

fale fechtis forwart, the year is desynance,  
 Gifser byssence, do droge yngat vour dole  
 Gung trol in mo tole, vian drake but mr me  
 Ale well seir tynnes, poude perlat on that pore  
 for monn zed zee, tyece rald fra mone noce  
 And yid vame in mo goes, starks tye yn son yore full  
 Allon swerid tyece sals tyme and maid boten moce  
 Gung fold by the rolls, quene tyez come tyeat als yund

2  
 The dittay thes deid, vour doct not dem it  
 The tynmporis vour tond, tye faget tyez fand  
 The vour thes band, tor mindum vour tond  
 Condempnit tobe dird, and tye tye tye tye  
 And tye tye parit mo pind, in tye tye tye tye  
 vour mo vour tye tye, vour vour vour tye tye  
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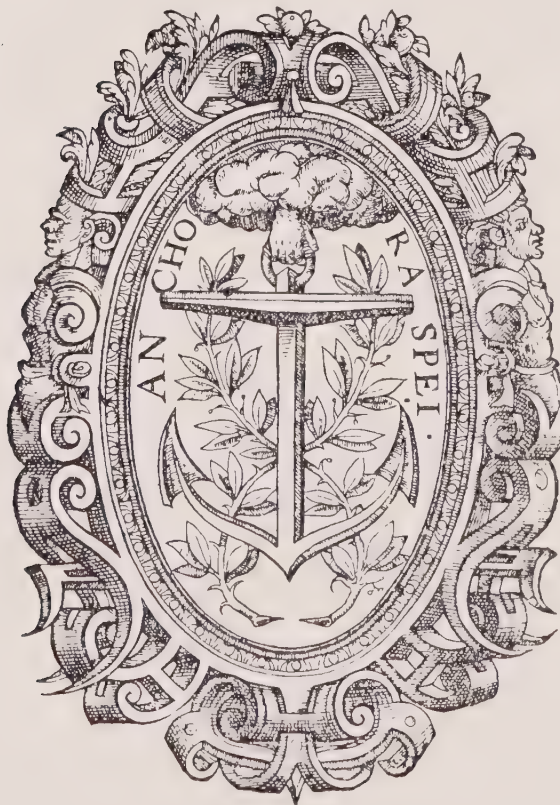
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"None but the Favourites of the House (said he) can be admitted to have a Play Acted: and into so, low a misery, if not contempt, is the sacred Art of the Poesy fallen, that though the Author (who is worthy to sit at the Table of the Sun) work his brains to gain applause from the more ingenious, yet when he has done his best, he works but like Occus, that makes Ropes in Hell: for as he twists, an Ass stands by and bites them in sunder, and that Ass is no other than the Misunderstanding Audice or that which is prepossess with Prejudice."

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HEROI-COMICAL  
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dome, vnto his death, his owne good deed of execu-  
tion, *after that many wicked deedes and tyrannous mur-*  
ders, committed by and through him, and last  
of all, his odious death by Gods Iustice  
appointed. Done in such order  
as followeth.

By Thomas Preston.

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Lord Smirdis.		Shame.	} For one mān.
Venus.		Otian.	
Knight.		Mother.	
Snur.		Lady.	
Small hability		Queene.	
Proof.	} For one man.	Yong child	} For one man.
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Second Lord.			
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PLATE VIII.



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- 1531 **PORDAGE** (Samuel). **Herod and Mariamne**, a tragedy.

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(Colophon) *Imprinted at London by Edward Allde, N.D., (1569).*

(SEE ILLUSTRATION, PLATE NO. VII.)

£425

\*\*\* There were two issues of this Play, both printed without date. **This is the piece which gave rise to the phrase employed by Shakespeare "King Cambyse's vein":—**

"That it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyse's vein." (1 Hen. IV., II.).

\*\*\* Preston was a pioneer of the English Drama. The play of Cambyses illustrates the change from the morality play to historical drama. The bombastic grandiloquence of the piece became proverbial, and Shakespeare alludes to it by making Falstaff say, "I will do it in King Cambyses vein." The play was reprinted in Hawkin's "Origin of the English Drama" and in Dodsley.

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\*\*\* Some blank margins neatly repaired and a few letters facsimiled.

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THE RARE FIRST EDITION, on 1 page folio, *as issued, enclosed in buckram case.*

Cambridge, Printed for Cornelius Crownfield (1719).

£14 14s



- 1563 **PROCOPIUS OF CAESAREA.** **The History of the Warres of the Emperour Justinian** in eight books, of the Persian, Vandall, Gothicke. Written in Greek by Procopius of Caesarea, and Englished by Henry Holcroft.

*With engraved title-page by T. Cross.*

Small folio, *original calf.* London, 1653.

£1 10s

- 1564 **PROVERBS.** Kelly (Jas.). **Complete Collection of Scottish Proverbs** Explained and made Intelligible to the English Reader.

8vo, *original calf, rebaked and gilt.* London, 1721.

10s 6d

Blank top margin of title cut off and writing on back.

- 1565 ——— **Ray** (John). **A Collection of English Proverbs** digested into a convenient Method for the speedy finding any one upon occasion; with short annotations.

FIRST EDITION. Small 8vo, *full calf.* Cambridge, 1670.

£1 5s

- 1566 ——— **A Collection of English Words** not generally used, with their significations and originals, in two alphabetical catalogues; also catalogues of English Birds and Fishes.

Small 8vo, *original calf.* London, 1674.

10s 6d

- 1567 **PRYNNE** (Wm.). **Brief Animadversions on,** Amendments of, & Additional Records to, Charles Osborne The Fourth Part of the Institutes of the Lawes of England; concerning The Jurisdiction of Courts, Compiled by the late Famous Lawyer Sir Edward Cooke Knight.

*Folio, bound in old red morocco, g. e. King Charles II<sup>nd</sup>'s Copy, with his Royal Arms in gold on sides.* London, 1669.

£18 18s

#### AGAINST THE EXECUTION OF KING CHARLES.

- 1568 ——— **A Brief Memento to the present Unparliamentary Iunto** touching their present Intentions and Proceedings to Depose and Execute, Charles Steward, their lawfull King.

16 pp., small 4to, *unbound.* London, 1648.

£2 2s

\*\*\* When the civil war broke out, Prynne became one of the leading defenders of the parliamentary cause in the press, but his hatred of independency was as great as his hatred of episcopacy, and in 1647 he became one of the leaders in the breach between the army and the parliament. He wrote a number of pamphlets against the army, and championed the cause of the eleven presbyterian leaders whom the army impeached. In November, 1648, he was elected member for Newport in Cornwall, and, as soon as he took his seat, distinguished himself by his opposition to the army. He urged the Commons to declare them rebels, and argued at great length that the concessions made by Charles in the recent treaty were a satisfactory basis for a peace. Two days later Pride's Purge took place. Prynne was arrested by Colonel Pride and Sir Hardress Waller. He protested in letters to Lord Fairfax, and by printed declarations on behalf of himself and the other arrested members. He published also this denunciation of the proposed trial of the king, which was answered by a collection of extracts from his own earlier pamphlets. (D.N.B.).

PLATE IX.



THE PSALMS. London, 1635.  
Contemporary Needlework Binding.  
See Item No. 1581.



# DIOGENES LANTHORNE.

In *Athens* I seeke for honest men,  
But I shall find them God know s when.



Ile search the City, where if I can see  
One honest man, he shall goe with mee.

LONDON,

Printed for *Robert Bird*, dwelling at the signe  
of the Bible in Cheape-side. 1631.

ROWLAND'S DIOGENES LANTHORNE. 1631.  
See Item No. 1646.

**Prynne (Wm.)—continued.**

- 1569 ——— **A Briefe Survey and Censure of Mr. Cozens His Couzening Devotions.** Proving both the forme and matter of Mr. Cozens his Booke of Private Devotions, or the Houres of Prayer.

Small 4to, *new boards.* London, 1628.

**14s**

- 1570 ——— **The Case of Shipmoney briefly discoursed,** according to the grounds of Law, Policy and Conscience, and most humbly presented to the censure and correction of the High Court of Parliament Nov. 3, 1640.

Small 4to, *boards.* 1640.

**15s**

- 1571 ——— **A Declaration and Protestation** against the Illegal, Detestable, Oft Condemned New Tax and Extortion of Excise in General, and for Hops in Particular.

FIRST EDITION. Small 4to, *new boards.*

London, 1654.

**18s**

THE FIRST ENGLISH BOOK PUBLICLY BURNT BY THE COMMON HANGMAN.

- 1572 ——— **Histrio-Mastix,** the Player's Scourge; or, Actor's Tragœdie, wherein it is largely evidenced by divers Arguments . . . . . that popular Stage-playes (the very Pompes of the Divell . . . . .) are sinfull, heathenish, lewde, ungodly spectacles, and most pernicious corruptions; condemned in all ages, as intolerable Mischiefes to Churches, to Republicks, to the manners, mindes, and soules of men. And that the Profession of Play-poets, of Stage-players; together with the penning, acting, and frequenting of Stage playes, are unlawfull, infamous and misbeseeing Christians. . . . .

FIRST EDITION. Thick small 4to, *original calf, rebounded.*

London, 1633.

**£10 10s**

In the address "To the Christian Reader" he writes "Shackspeers Plaies are printed on the best crowne paper, far better than most Bibles."

Prynne was only thirty-three when in 1633 he published his *Histriomastix*; or, the Player's Scourge. His labour had taken him seven years, nor was it the first work of his that had attracted the notice of authority. In a thousand closely printed pages, he argued, by an appeal to fifty-five councils, seventy-one fathers and Christian writers, one hundred and fifty Protestant and Catholic authors, and forty heathen philosophers into the bargain, that stage-plays, besides being sinful and heathenish, were "intolerable mischiefs to churches, to republics, to the manners, minds, and souls of men." Little as we think so now, this opinion, which was afterwards also Defoe's, was not without justification in those days. But Prynne's

(Continued over)



**Prynne (Wm.) *Histrio-Mastix*—continued.**

crusade did not stop at theatres; and Heylin's account reveals the feeling of contemporaries: "Neither the hospitality of the gentry in the time of Christmas, nor the music in cathedrals and the chapels royal, nor the pomps and gallantries of the Court, nor the Queen's harmless recreations, nor the King's solacing himself sometimes in masques and dances, could escape the venom of his pen. He seemed to breathe nothing but disgrace to the nation, infamy to the Church, reproaches to the Court, dishonour to the Queen." For his remarks against female actors were thought to be aimed at Henrietta Maria, though the pastoral in which she took part was posterior by six weeks to the publication of the book! The four legal societies "presented their Majesties with a pompous and magnificent masque, to let them see that Prynne's leaven had not soured them all, and that they were not poisoned with the same infection."

This surely might have been enough; but by the time the matter had come before the Star Chamber, Laud had succeeded Abbot (with whom Prynne was on friendly terms) as Archbishop of Canterbury (August, 1633); and Laud was in favour of rigorous measures. So was Lord Dorset, and Lord Cottington, Chancellor of the Exchequer, whose judgment is of importance as showing that this was really the first occasion when the hangman's services were called in aid of the suppression of books:—

"I do in the first place begin censure with his book. I condemn it to be burnt in the most public manner that can be. The manner in other countries is (where such books are) to be burnt by the hangman, though not used in England (yet I wish it may, in respect of the strangeness and heinousness of the matter contained in it) to have a strange manner of burning; therefore I shall desire it may be so burnt by the hand of the hangman. If it may agree with the Court, I do adjudge Mr. Prynne to be put from the Bar, and to be for ever incapable of his profession. I do adjudge him, my Lords, that the Society of Lincoln's Inn do put him out of the Society; and because he had his offspring from Oxford" (now with a low voice, said the Archbishop of Canterbury, "I am sorry that ever Oxford bred such an evil member"), "there to be degraded. And I do condemn Mr. Prynne to stand in the pillory in two places, in Westminster and Cheapside, and that he shall lose both his ears, one in each place; and with a paper on his head declaring how foul an offence it is, viz., that it is for an infamous libel against both their Majesties, State and Government. And lastly (nay, not lastly) I do condemn him in £5,000 fine to the King. And, lastly, perpetual imprisonment."

## CHARLES IIIND'S COPY.

1573 ——— **A Moderate, Seasonable Apology** for indulging just Christian Liberty to truly Tender Consciences, conforming to the Publike Liturgy. In, Not Bowing at, or to the Name of Jesus; and not Kneeling in the Act of receiving the Lords Supper; according to His Majesties most Gracious Declaration to all his Loving Subjects, Concerning Ecclesiastical Affairs. Comprising the principal Reasons for their Nonconformity in point of Judgement, Conscience, (not Humour or Schism) to these two Ceremonies.

Small 4to, *contemporary calf*, with the Royal Arms of King Charles II. on sides, and his initials "C.R."

London, Printed for the Author by T. C. and L. P., 1662. **£5 5s**

\*\*\* William Prynne dedicated this book to His Majesty King Charles II., and this is the copy which was bound for presentation to the King, with the Royal Arms on sides.

- 1573a **PSALMANAAZAAR** (George). **An Historical and Geographical Description of Formosa**, an Island subject to the Emperor of Japan. Giving an Account of the Religion, Customs, Manners, &c., of the Inhabitants. Together with a relation of what happened to the Author in his Travels; particularly his Conferences with the Jesuits. With a preface in Vindication of himself from the Reflections of a Jesuit lately come from China. *Illustrated with several cuts.*

FIRST EDITION. 8vo, *half calf, m. e.* London, 1704. **£1 1s**

- 1574 ——— **An Historical and Geographical Description of Formosa.** Second Edition, corrected, with many additions.

*Additional map and plate.*

8vo, *original calf.* London, 1705. **£1 1s**

- 1575 ——— **Memoirs of George Psalmanazar**; a reputed Native of Formosa. Written by himself in order to be published after his Death.

*With engraved portrait.*

FIRST EDITION. Thick post 8vo, *original calf.*

London, 1764. **15s**

\*\*\* Refuting all his assertions in his Description of Formosa, which he acknowledges to be a pure fabrication, and giving what he claims to be a true relation of his life.

- 1576 ——— **Ditto.** Second Edition.

*New half calf.* London, 1765. **12s 6d**

- 1576a **PALMISTRY.** **Indagine** (John) Briefe introductions bothe naturall, pleasaunte, and also delectable unto the Art of Chiromancy or Manuel divination, and Phisiognomy: with circumstances upon the faces of the signes. Also certain canons or rules upon diseases and sicknesse. Whereunto is also annexed as wel the artificiall, as naturall Astrologye, with the nature of the planets. Written in the latin tongue, by Jhon Indagine, prieste, and now latelye translated into Englishe by Fabian Withers.

**Black Letter**, *illustrated with diagrams of the hand and numerous small woodcuts.*

12mo, *full red morocco, g. e.*

London, John Day, 1558. **£31 10s**



## THE INGILBY PSALTER.

A 14TH CENTURY ENGLISH MANUSCRIPT OF THE PSALTER TRANSLATED BY  
RICHARD ROLLE OF HAMPOLE.

1577 **PSALMS.** **The Ingilby Psalter**, manuscript on 220 leaves of vellum (English 14th century), written in Latin and English, in Gothic characters and bookhand, double columns, 40-47 lines to a full page (10 $\frac{5}{8}$  by 7 $\frac{3}{4}$  inches).

Small folio, *old calf*. (*England, XIV. Century.*)

**£350**

"The Psalter is preceded by two pages of introduction which begins **Grete Habundant of Gastli cumforth and joy in God cummes in to ye hertes of thame yt saies or synge devouteli ye psalmes of ye sauter.**

Twenty-two leaves at the beginning of the volume are occupied by a treatise in another hand, "**here begynes ye Holy Boke Gra Dei**"; and beginning "**Off God's grace sterand and helpande, and that without grace no gode may be done,**" after the Psalter follow 18 leaves in a different hand, containing various treatises or homilies, beginning, "**The comawmde of god is that we luf oure lorde, in all oure hert.**"

With several initials illuminated in gold and colours and numerous initial letters drawn in red and blue, paragraph-marks in red and blue alternately.

The famous Ingilby psalter (noted in "a fourteenth century biblical version, Cambridge, 1902, page XXXIV.") is one of the uninterpolated copies of this famous psalter of Richard Rolle of Hampole.

The additional treatises are not noted there. They are as follows:—

1. (Not in the hand of the psalter.) An English theological compilation, of which C. Horstmann (Yorkshire writers, 1895, vol. 1), printed part.

The present manuscript is apparently unabridged (like the fragmentary Thornton copy), and nearly as complete as the abridged Arundel copy.

It also contains two other sections printed by Horstmann.

2. The Psalter of Richard Rolle of Hampole, in the Northumbrian dialect.

A. An extract from the "Mirror of St. Edmonds" (Horstmann, pages 221-22).

B. The "Meditations on the Passion and three arrows on Doomsday" (Horstmann, pages 112-113).

This treatise is entitled by Horstmann "De Gratia dei" (page 305), but the amorphous contents really prohibit any title. It was a compilation obviously, but was intended to form one work, for there are several references to it in the text as such.

3. The epistle of Richard Rolle, printed by Horstmann (pages 61ff), as "The Commandment of Love to God."

4. "The Epistle of St. Machary Hermit" (Saint Macarius).

5. "Against Boasting and Pride" (printed by Horstmann, pages 122ff).

6. "The Sayings of the Fathers" (very similar to the collection printed by Horstmann (pages 125ff).

THIS VALUABLE MANUSCRIPT IS WRITTEN WITH A NORTHERN DIALECT WHICH CONSIDERABLY ADDS TO ITS INTEREST.

Richard Rolle de Hampole was born about 1290 at Thornton in Yorkshire, and died in 1349.

Richard's ambition was to become a hermit, and give himself up to contemplation. His mode of making his profession was to construct for himself a costume from two of

**Psalms, The Ingilby Psalter—*continued*.**

his sister's kirtles, one white and the other grey, which she lent to him, having borrowed also his father's rainhood, he took up his abode in a wood near his father's house. His family naturally looked upon him as out of his senses. He was provided after a time with a fitting cell, hermit's clothing, and necessities of life, by the father of some of his Oxford friends. He is represented in the *legenda* as living in a spiritual world and having many conflicts with devils, in all of which he is victorious. In his *de incendia amori* he describes in detail the steps in which he reached the highest points of divine rapture; the process occupied four years and three months.

Rolle represented a revolt against many of the conventional views of religion in his day. He was a voluminous writer of devotional treatises or paraphrases of scripture. In his literary work he exalted the contemplative life, denounced vice and worldliness, and indulged in much mystical rhapsodising. But he was by no means wholly unpractical in his methods of seeking to rouse in his countrymen an active religious sense. He addressed them frequently in their own language. As a translator of portions of the Bible into English—the Psalms, extracts from Job and Jeremiah—he deserves some of the fame subsequently acquired by Wyclif. While he was well read in patristic literature, he had no sympathies with the subtleties of the schoolmen; and when commenting on scripture avoided any mere scholastic interpretation, although he often digressed into mysticism of an original type. His popularity was so great that in after times “evil men of Lollardry,” as they are described in the rhyming preface to his version of the Psalms, endeavoured to tamper with his writings, with the view of putting forth his authority for their views. Therefore the nuns of the Hampole Convent kept genuine copies in “chains bonds” at their house.

Rolle wrote in both Latin and English. His English works were written in a vigorous Northumbrian dialect, but they won immediate popularity all over England, and his dialectical peculiarities were modified or wholly removed in the copies made in southern England.

1578 **PSALMS OF DAVID. The Whole Psalter** translated into English Metre, which contayneth an hundreth and fifty Psalmes.

*Woodcut border to title.*

Small 4to, morocco, g. e.

*Imprinted at London by John Daye (circa 1560).*

**£16 16s**

\*\*\* This is Archbishop Parker's celebrated version, of which only about eight other copies are known. Our copy is a very good one, lacking only the leaf at end containing the colophon.

Each Psalm is printed in italics, and in each case is followed by “The Collecte” in Roman Letter. At end are the eight leaves of Music.

Preceding the 119th Psalm is a metrical preface of 16 lines: of which the initial letters of each line compose the name of the author MATTHEVS PARKERUS.

“From the extreme rarity of this volume in private hands, the existing copies lying almost exclusively in our Cathedral and Collegiate libraries, it has been supposed that the Archbishop did not design it for sale, but for presents only.” (Lea Wilson.)



**Psalms**—*continued*.

## DOS-A-DOS EMBROIDERED BINDING.

- 1579 ——— **The Psalter or Psalmes of David.** With the Morning & Evening Praier, and certain additions of Collects, and other the ordinarie service, gathered out of the booke of Common praier.

16mo. *London, 1606.*

**The Whole Booke of Psalmes:** Collected into English meeter.

16mo. *London, 1610.*

*A very charming specimen of English embroidered binding of the beginning of the XVIIth Century. Bound dos-à-dos. Covers and back decorated with a floral device of pansies worked in coloured silks and gold and silver thread.*

(SEE ILLUSTRATION, PLATE No. VIII.)

**£36**

- 1580 ——— **The Whole Booke of Psalmes,** with the Proofes on the Margin. Collected into English Meeter.

*8vo, contemporary binding of black morocco, centre ornament in gold of curves, stars, leaves, etc., with similar corner pieces, the whole surrounded by an ornamental border in gold, gilt edges.*

*London, 1633.*

**£4 4s**

\*\*\* This binding was probably executed by the Nuns of Little Gidding.

## NEEDLEWORK BINDING.

- 1581 ——— **The Whole Book of Psalms.** Collected into English Meeter by T. Sternhold, J. Hopkins, and others.

16mo. *London, Imprinted for the Company of Stationers, 1635.*

EMBROIDERED BINDING OF THE FIRST HALF OF THE XVIIth CENTURY. REMARKABLE FOR ITS EXCELLENCE OF EXECUTION AND FRESHNESS OF CONDITION.

*The ground work is red satin, with an oval panel of white satin, having on the upper cover, in the oval, a figure of CHRIST, and on the lower cover that of KING DAVID WITH HIS HARP, embroidered with coloured silks and silver and gold thread, the faces being worked in outline only. These figures are enclosed in a very handsome frame of thick twisted silver thread. The cover is also decorated, at each corner, with a rosette in raised silver thread. The back is similarly ornamented with rosettes, gilt edges.*

(SEE ILLUSTRATION, PLATE No. IX.)

**£42 10s**

**Psalms**—*continued.*

- 1582 ——— **The Psalmes of David** in Prose and Meeter. With their whole Tunes in foure or mo parts, and some Psalmes in Reports. Whereunto is added many godly Prayers, and an exact Kalendar for XXV. yeeres to come.

*Title within woodcut border.*

8vo, morocco, g. e. *Edinburgh*, 1635.

**£10 18s**

\*\*\* This Edition was edited by John Knox.

- 1583 ——— **The Whole Booke of Psalmes.** Collected into English Meetre by Thomas Sternhold, John Hopkins, and others: conferred with the Hebrew, with apt notes to sing them withall.

*Printed in Black and Roman Letter, title within woodcut border.*

12mo, calf.

*London, Printed by I. L. for the Company of Stationers*, 1646.

**£1 1s**

- 1584 ——— **The Whole Book of Psalms**, in English Metre, by Sternhold, Hopkins, and others.

*London*, 1716.

**A New Version of the Psalms of David**, by Tate and Brady.

*London*, 1713.

In one volume, 8vo, *bound in contemporary full black morocco extra, with gold ornamental centre piece and angles, gilt back and leaves.*  
1713-1716.

**£3 3s**

- 1585 **PURCELL** (Henry). **Orpheus Britannicus.** A Collection of all The Choicest Songs, for One, Two, and Three Voices.

Together, with such Symphonies for Violins or Flutes, as were by him design'd for any of them: and a through-bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute.

Second Edition, with large additions.

*Portrait of Purcell engraved by White.*

2 vols. in one; folio, *original calf, new back.*

*London, Printed by William Pearson*, 1706.

**£7 7s**

\*\*\* At the end are bound a number of separately issued broadside songs, with music by Purcell, Haym, Pepusch, Eccles, Courtivill, Graves, Hart, etc.

This volume contains the Songs, with Music, for the "Faerie Queene," an adaptation of Shakespeare's *Midsummer Night's Dream*, also Songs from *The Tempest*, etc.



## QUAKERS.

- 1586 **A Collection of about Three Hundred Tracts and Broadides by Members of the Society of Friends**, including various pieces by Charles Bayley, George Bishop, R. Crane, J. Crooke, R. Furnworth, S. Fisher, Geo. Fox, F. Howgill, P. Livingstone, John Perrott, T. Sulthouse, and numerous others, 1654-57.

Bound in 8 vols., with an MS. Index; together 9 vols., small 4to.  
*Panelled calf extra, inside dentelles, g. e., by F. Bedford.* **£150**

\*\*\* A very valuable and interesting collection, which includes two rare pieces relating to the Persecution of the Quakers in New England. Comprises:—

**TRAPNEL (Anna)** Report and Plea, or, A Narrative of her Journey from London into Cornwall. 1654.

**FOX (George)** Newes coming up out of the North Sounding towards the South. 1655.

**F. (R.)** Witchcraft cast out from the Religious Seed and Israel of God. And the Black Art of Nieromancery Inchantments, Sorcerers, Wizards, lying Divination, Conjuration and Witchcraft discovered. 1655.

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——— A Discovery of the First Wisdom from Beneath. 1656.

**FOX (George)** Copies of several of the Papers given into the Houses of Parliament in the time of James Nayler's Tryal and Suffering. 1656.

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——— A Discovery of some fruits of the Religion, Profession, Ministry, Government of this Nation. (1656.)

——— The Woman learning in Silence. 1656.

——— Here all may see that Justice and Judgement is to Rule. 1656.

——— A Voice of the Lord to the Heathen. 1656.

——— A Declaration concerning Fasting and Prayer. 1656.

——— A Cry for Repentance unto the Inhabitants of London. 1656.

**BURROUGH (Edward)** The True State of Christianity truly described. 1658.

——— To Charles Fleetwood, etc., being Judges in the Court of Kingstone upon Thames. 1659.

——— A Short Account of the Unjust Proceedings of the Court of Kingstone upon Thames. (1659.)

——— A Mite of Affection manifested. 1659.

**CRABB (Roger)** Gentle Correction for the High-flown Backslider. 1659.

——— A Tender Salutation, or the substance of a Letter. 1659.

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**HART (Thomas)** The Prophet approved by the Words of his prophesie. 1659.

**HOWGIL (Francis)** The Mouth of the Pit Stopped. 1659.

**HIBBERTHORN (Richard)** The Real Cause of the Nations Bondage and Slavery here demonstrated. 1659.

**MORFORD (Thomas)** The Cry of Oppression occasioned by the Priests of England's Pulpit-guard. 1659.

**Quakers**—*continued*.

**NAYLER (James)** Having heard that some have wronged my words which I spoke before the Committee of Parliament . . . etc. (1659.)

**WESTWOOD (Mary)** These several Papers was sent to the Parliament the 20th day of fifth month. 1659.

**PENINGTON (Isaac)** The Scattered Sheep sought after. 1659.

—— Some Consideration proposed to this distracted Nation of England. (Broadside, 1659.)

**WOLLRICH (Humphry)** A Declaration to the Baptists. 1659.

—— The Unlimited God not limited by any of the Children of Light. (1659.)

**H. (R.)** The Good Old Cause briefly demonstrated. (1659.)

**The Secret Workes** of a Cruel People made manifest; whose little finger is become heavier than their persecutors the bishop Lyons, who have set up an Image amongst them in *New England* which all that will not bow down unto, and worship must undergo all such sufferings as can be invented, etc. 26 pp. London. 1659.

**New England Quakers.**—A Declaration of the Sad and Great Persecution and Martyrdom of the People of God, called Quakers in *New England* for the Worshipping of God. London. (1666.)

**FOX (George)** A few Queries to the Teachers of the Episcopal Society (so called). Broadside, 1660.

—— Something concerning Silent Meetings. Broadside (1660).

—— To both Houses of Parliament. Friends, here is a few things for you to take into consideration. (Broadside), 1660.

—— Our Covenant with God and with all men is Peace. (Broadside), 1660.

—— To all Magistrates, Teachers, Schoolmasters and People in Christendome, who teach your children the way of the Heathen out of their books, in naming the Dayes, and Months and Times. 1660.

—— A few plain words to the Teachers and Peoples of the Nation. (Broadside), 1660.

**RAUNCE (T.)** England's Remembrance of the Day of her Visitation (a Broadside Sheet). 1665.

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**CRISP (Stephen)** An Epistle to Friends, concerning the present and succeeding Times. 1666.

**ARMORER (William)** Persecution appearing with its own open Face in him. 1667.

**BISHOPE (William)** The Warnings of the Lord to the King of England. 1667.

**COLE (Josiah)** The last Testimony of that faithful Servant of the Lord, Richard Fanworth. 1667.

**CROOK (John)** Truth's Progress. 1667.

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—— Truth owned and Decit denyes and Witnessed against. 1667.

**PENINGTON (Isaac)** Some Things of great Weight and Concernment to all. 1667.

**PYAT (Edward)** The Quakers vindicated from the Calumnies of those that falsly accuse them. 1667.

**FORSTER (M.)** A Touch-Stone. 1667.

—— Womens Speaking Justified Proved and Allowed by the Scriptures. 1667.

**And 163 others.**



**Quakers**—*continued*.

PRESENTATION COPY FROM THE AUTHOR TO SIR ROBT. CLAYTON, LORD MAYOR OF LONDON, TO WHOM THE BOOK IS DEDICATED.

- 1587 **Alexander** (John). **Jesuitico-Quakerism Examined**, or a Confutation of the Blasphemous and Unreasonable Principles of the Quakers, with a Vindication of the Church of God in Britain, from their Malicious Clamours, and Slandorous Aspersions (dedicated to Sir R. Clayton).

Small 4to, *full contemporary morocco, g. e.* London, 1680. **£2 10s**

\*\*\* With inscription on fly-leaf "Robt. Clayton dono Authoir," and with Sir Robt. Clayton's "Ex libris" inside cover.

- 1588 **Baxter** (Richard). **The Quakers Catechism**, or, the Quakers questioned, their questions Answered, and both published.

Small 8vo, *new boards.* London, 1655. **£2 10s**

- 1589 **A Collection of Acts of Parliament** and Clauses of Acts of Parliament relative to the Quakers from 1688.

4to, *original calf.* London, 1776. **£1 1s**

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Folio, *original calf.* London, Robert Wilson, 1660. **£18 18s**

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London, 1692-93.

**£3 3s**

\* \* \* In the first part Rymer promised to examine in detail six plays, viz., Fletcher's 'Rollo,' 'King or no King,' and 'Maid's Tragedy,' Shakespeare's 'Othello' and 'Julius Cæsar,' and Ben Jonson's 'Catiline,' as well as to criticise Milton's 'Paradise Lost,' 'which some are pleased to call a poem.' But he confined his attention for the present to the first three of the plays only. He is uniformly hostile to the works criticised. Most of his remarks are captious, but he displayed wide reading in the classics and occasionally exposed a genuine defect. The tract was republished, with 'Part I.' on the title-page, in 1692. He returned to the attack on 'Othello' in 'A Short View of Tragedy: its Original Excellency and Corruption, with some Reflections on Shakespeare and other Practitioners for the Stage.' This was published late in 1692, but bears the date 1693. In Rymer's eyes 'Othello' was 'a bloody farce without salt or savour.' He denied that Shakespeare showed any capacity in tragedy, although he allows him comic genius and humour. Both works attracted attention. Dryden wrote on the first volume some appreciative notes, which Dr. Johnson first published in his 'Life of Dryden.' The second volume was reviewed by Motteux in the 'Gentleman's Journal' for December, 1692, and by John Dunton in the 'Compleat Library,' December, 1692. Dunton, in his 'Life and Errors,' calls Rymer 'orthodox and modest.' Pope described him as 'a learned and strict critic,' and 'on the whole one of the best critics we ever had.' . . . He is generally right, though rather too severe in his opinion of the particular plays he speaks of.' Dr. Johnson wrote that Dryden's criticism had the majesty of a queen, Rymer's the ferocity of a tyrant. Macaulay judged him to be the worst critic that ever lived. It is fairer to regard him as a learned fanatic, from whose extravagances any level-headed student of the drama may derive much amusement and some profit." (D.N.B.)

- 1664 **R. (W.). Nosce Teipsum;** or, a Leading-Step to the Knowledge of our Selves, as the Surest Foundation to true Religion in all Persuasions. In a brief Discourse of Man's being Made and Undone, in order to his more Happy Recovery. And also of the Original and Nature of Man's Body, and Soul; and of the Faculties, or different Ways of the Soul's Operation in the Body.

With a brief Discourse of the Lord's Day, and of the Sacrament of the Lord's Supper.

To which is added A Poem, treating of Humane Reason, and the  
(Continued over)



**R. (W.)—continued.**

Nature, Original, and Immortality of the Soul; written nigh One Hundred Years since, by Sir John Davies, Attorney-General to Q. Elizabeth, and now herewith reprinted.

Folio. *Fine Copy, in contemporary full morocco, gold tooled panel on sides, g. e.*

*London, Printed, and are to be sold by Edward Brewster, 1689.*

**£2 2s**

- 1665 **SADLER** (Sir Ralph). **Letters and Negotiations of Sir Ralph Sadler**, Ambassador of King Henry VIII. of England to Scotland. Containing the transactions of two memorable Embassies.

8vo, calf. *Edinburgh, 1720.*

**10s**

UNIQUE COPY.

- 1666 **ST. LO** (Captain George). **England's Safety**; or, a Bridal to the French King, proposing a sure method for encouraging Navigation and raising qualified Seamen for well manning their Majesties Fleet in a month's time, without impressing . . . also an insight into the advantages may be made by the Herring and other Fisheries, in respect to the Breeding of Seamen, etc.

*Frontispiece of two sailors, one on either side of a naval shield, surmounted with the British Flag, Men of War above.*

Small 4to, boards. *London, 1693.*

**£6 6s**

Unique Copy, having inserted a Signed Letter from St. Lo to the Admiralty, asking for an appointment for his son, also a contemporary Court-Martial Document concerning a sailor who had attempted to escape.

- 1667 **SALISBURY MISSALE**. **Missale ad usum insignis ecclesie sarisburiensis nunc recens typis elegantioribus exaratum**, historijs nouis, varijs ac proprijis insignitum.

GOTHIC LETTER. Printed in red and black in double columns, with the Music. *The Royal Arms of England and a woodcut of St. George killing the Dragon, on title-page; together with a great number of very fine woodcuts in the text.*

Folio, old calf. *Paris, 1555.*

(Colophon) . . . *Parisijs typis Ioannis Amazeur typographi, pro Guillelmo Merlin. . . On title: Parisijs Apud Guillelmum Merlin.*  
 . . . 1555.

**£15 15s**

\*\*\* Two of the leaves of the Canon with the large woodcuts are in facsimile, otherwise a fine and tall copy.

This is probably, as it was intended to be, the grandest, most sumptuous, and most artistic edition of the Sarum Missal. The two copies in the British Museum are both imperfect.

PRINTED BY PYNSON.

- 1668 **SALLUST.** Here begynneth the famous cronycle of the warre which the romayns had agaynst Jugurth usurper of the kyngdome of Numidy: whiche cronycle is compyled in latyn by the renowned romayn Salust. And translated into Englysshe by syr Alexander Barclay preest at comaundement of the right hye and mighty prince: Thomas duke of Northfolke.

Printed in **Black Letter.** *Woodcut Coat of Arms on title, and a large woodcut of Barclay presenting his book to the Duke of Norfolk.*

Small folio. *Fine copy, bound by Bedford in full crushed levant morocco gilt, g. e.*

*Imprinted at London by Richard Pynson (1520).*

(SEE ILLUSTRATION, PLATE NO. XI.)

**£140**

\*\*\* This is the first English translation of Sallust.

- 1669 ——— **The Conspiracie of Catiline**, written by Constancius, Felicius, Durantinus, and translated bi Thomas Paynell: with the historye of Jugurth, written by the famous Romaine Salust, and translated into Englyshe by Alexander Barcklaye.

**Black Letter**, *title printed within ornamental woodcut border.*

Small 4to, *red morocco, g. e.*

*Imprinted at London in Foster Lane, by John Waley (circa 1550).*

**£5 5s**

- 1670 **SALTER** (James). **Caliope's Cabinet Opened.**

Wherein Gentlemen may be informed how to adorn themselves for Funerals, Feastings, and other Heroick Meetings, also here they may know their place and worth, with all the Degrees and Distinctions of Honour in the Realm. Shewing how every one ought to take place, with the Titles due to them, with other things of Antiquity very observable.

Small 8vo, *calf.* London, 1665.

**£2 15s**

- 1671 **SANDERSON** (Wm.). **Graphice:** the Use of the Pen and Pencil, or the most excellent Art of Painting.

*Portraits of the Author, Charles I., and Maria Ruten (all engraved by Faithorn).*

Folio, *original old calf.* London, 1658.

**£1 10s**

- 1672 **SANDYS** (George). **Christ's Passion.** A Tragedie, with Annotations.

FIRST EDITION. Small 8vo, *original calf.* London, 1640. **£2 2s**



**Sandys** (George)—*continued*.

1673 ——— **A Paraphrase upon the Divine Poems.**

Folio, *full calf (rebacked)*. London, 1638.

£3 10s

1674 ——— **A Paraphrase upon the Psalmes of David**, and upon the Hymnes dispersed throughout the Old and New Testaments, by G. S.

FIRST EDITION. 12mo, *full original calf*. FINE COPY.

London, 1636.

£2 15s

1675 ——— **A Paraphrase upon the Divine Poems;** with commendatory verses by Thos. Carew, Edward Waller, Dudley Digges, and others.

8vo. *Fine Copy, bound in contemporary red morocco gilt, gilt edges*. London, 1676.

£1

1676 **SATYR. An Answer to the Satyr against Mankind.**

Folio, *new boards*. Circa 1680.

14s

1677 **SAVAGE** (Richard). **London and Bristol Compar'd.**

A Satire: written in Newgate, Bristol, by the late Richard Savage.

Title and 6 pp., folio, *boards*. London, 1744.

£5 5s

\*\*\* The First Edition of an excessively rare piece written by Richard Savage whilst in prison at Bristol, but not printed till after his death.

1678 **SAVIOLO** (Vincentio). **His Practise in two bookes.**

the first intreating of the use of the Rapier and Dagger, the second, of Honor and honorable Quarrels.

*Woodcut engravings of fencing positions.*

Small 4to. *Fine Large Copy in vellum.*

London, John Wolfe, 1595.

£55

\*\*\* A beautiful copy of an exceedingly rare book. Saviolo's "Practice" throws much light on the manners of the Gallants of Queen Elizabeth's days, and elucidates many passages in Shakespeare and Ben Jonson.

## SCOTLAND.

1679 **Aberdeen Printing; Memorials for the Government of the Royall Burghs in Scotland**, as also a Survey of the City of Aberdeen, with the Epigrams of A. Johnstown, translated by J. B(arclay).

12mo, *orig. calf*. Aberdeen, printed by John Forbes, printer to the City and University, 1685.

£1 5s

In two parts, the second part consisting of "A Survey of the famous city of Aberdeen, and the Epigrams of A. Johnstown." Published by Alex Skene.

**Scotland**—*continued*.

- 1680 **Anno Regni Georgii II.** Regis, Magnae Britanniae, Franciae, & Hiberniae, Decimo. At the Parliament begun and holden at Westminster, the 14th Day of January, Anno Dom. 1734, in the Eighth Year of the Reign of our Sovereign Lord George the Second, by the Grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith, &c.

7 pp., 8vo, *new boards*. *Edinburgh*, 1747.

**6s 6d**

- 1681 [**Buchanan** (David)]. **Truth, its Manifest;** or, a Short and True Relation of divers main passages of things (in some whereof the Scots are particularly concerned), from the very first beginning of these unhappy Troubles to this day.

12mo, *full maroon morocco extra, gilt back and sides, gilt edges*.  
*London*, 1645.

**£2 2s**

- 1682 **Charles I.** **A Great Discoverie of a Plot in Scotland, by a Miraculous Meanes.**

Two great Actors in the same being so taken with the sweet disposition of those Worthies, against whom they plotted; that their troubled consciences would not permit them to proceed in their wicked intents.

With the Copy of a Letter sent to the Papists in London.

8 pp., small 4to, *full calf*. *London*, 1641.

**15s**

- 1683 ——— **The Truth of the Proceedings in Scotland.** Containing the Discovery of the late Conspiracie, with divers other remarkable Passages, related in a letter written from Edinburgh, the 19. of October, 1641.

10 pp., small 4to, *calf*. *Printed A. D.* 1641.

**15s**

- 1684 **The Discovery of a Conspiracie** at Edenburgh in Scotland, related in a letter to Mr. Pym from the committees of Scotland Oct. 14, 1641; with the Names of those Lords that should have been slaine and the Names of the Conspirators.

Small 4to, *new boards*. *London*, 1641.

**15s**

- 1685 **Scottish Church.** **A Dispute against the English-Popish Ceremonies** obtruded upon the Church of Scotland.

Small 4to, *original calf*. *Printed in the year of our Lord*, 1660.

**18s**

- 1686 **Scottish Fisheries.** **Information** for the Magistrates of Perth, Pursuers against My Lady Gray and her Husband, Lord Gray, Defenders (relating to Fishing Rights), with the Petition of the Magistrates of Perth, & Answers.

4to, *new boards*. 1747-50.

**£1 5s**



**Scotland**—*continued*.

- 1687 **The Great Victory** obtained by His Majesties Army under the Command of his Grace the Duke of Monmouth, Against the Rebels in the West of Scotland, on Sunday and Monday, being the 22. and 23. of this Instant.

4 pp., folio, *half calf*. *Edinburgh, 22 June, 1679.* **£1 1s**

\*\*\* This relates to the insurrection which ensued in Scotland on the murder of Archbishop Sharpe.

- 1686 **His Majesties Proclamation in Scotland:** with an explanation of the meaning of the Oath and Covenant. By the Lord Marquesse, his Majesties high commissioner.

Small 4to, *boards*. *London, 1639.* **10s 6d**

- 1689 **Hume** (David). **The History of the House and Race of Douglas and Angus.**

2 vols., 12mo, *original calf*. *Edinburgh, 1743.* **£2 10s**

- 1690 **Knox** (John). **The History of the Reformation of the Church of Scotland.** In five Books. Together with some Treatises conducing to the History.

FIRST COMPLETE EDITION. Edited by D. Buchanan.

Small folio, *original full calf*. *London, 1644.* **£2 15s**

With autograph of the Duke of Grafton, 1785, on title, and Arms on sides in gold.

- 1691 **Massacre of Glencoe. Gallienus Redivivus;** or, Murther Will Out, etc. Being an Account of the De-Witting of Glencoe, Gaffney, etc.

Small 4to, *full calf gilt*. *Edinburgh, 1695.* **8s 6d**

- 1692 **Monteith** (Robert). **A Theater of Mortality; or, A Further Collection of Funeral Inscriptions over Scotland,** gathered from Edinburgh, Dundee, Aberdeen, Glasgow, etc., etc. With translations. Whereunto are sub-joined Inscriptions upon the Death of Marie Queen of Scots, King James VI. and Charles I., etc., etc.

Small 8vo, *rough calf*. *Edinburgh, 1713.* **£2 2s**

- 1693 ——— **The Very Learned Scotsman,** Mr. George Buchanan's Fratres Fraterrimi. Three Books of Epigrams and Book of Miscellanies. Translated into English Verse, with the Illustration of the Proper Names and Mythologies therein mentioned.

FIRST EDITION. Small 8vo, *full original calf neat*.

*Edinburgh, 1708.*

**£1 6s**

With old bookplates of Sir Robert Anstruther.

**Scotland**—*continued*.

- 1694 **Poetarum Scotorum Musae Sacrae;** sive Quatuor Sacri Codicis Scriptorum, Davidis & Solomonis, Jobi & Jeremiae, Poetici Libri, per totidem Scotos, Arct. Jonstonum & Jo. Kerrum, etc., etc.  
*With engraved frontispiece.*  
 8vo, *original polished calf.* *Edinburgh, 1738.* **10s 6d**
- 1695 **Porterfield (James). God's Judgments against Sin;** or, a Relation of **Three Dreadful Fires happening in the City of Edinburgh,** Poematized by James Porterfield, Schoolmaster in Edinburgh (in verse).  
 Small 4to, *unbound.* *Edinburgh, James Watson, 1702.* **£2 2s**
- 1696 **Regiam Majestatem. The Auld Lawes and Constitutions of Scotland,** faithfullie collected furth of the Register, and other Auld Authentick bukes, fra the dayes of King Malcolme the Second, untill the time of King James the first, of gude memorie: and newlie corrected in sindrie faults, and errours, committed be ignorant writers. And translated out of Latine in Scottish Language . . . be Sr. John Skene.  
 Whereunto are adjoined twa treatises, the ane, anent the Order of proces observed before the Lords of Counsell and Session, the other of Crimes and Judges in the criminall causes.  
 Thick folio, *orig. calf.* *Edinburgh, 1609.* **£5 5s**
- 1697 **The Report** from the Committee of the Guild-Hall Subscription towards the Relief, Support, and Encouragement of the Soldiers employed in Suppressing the Rebellion in 1745. *With map of Culloden.*  
 Folio, *new boards.* *London, 1747.* **14s**
- 1698 **A Representation of the Scotch Peers,** 17 $\frac{11}{12}$ , on Duke of Hamilton's Case, 4 pp., folio, *half calf.* 1712. **10s 6d**
- 1699 **Wallace (James, late minister of Kirkwall). A Description of the Isles of Orkney.**  
 to which is added, an Essay concerning the Thule of the Ancients.  
 12mo, *fine copy bound by Pratt in full levant morocco, g. e.*  
*Edinburgh, Printed by John Reid, 1693.* **£6 15s**  
 \* \* \* Illustrated with folding map and two folding plates. The Essay on the "Thule of the Ancients," has a separate title page with dedication to Sir Robert Sibbald.



- 1700 **MARY QUEEN OF SCOTS.** Belleforest (Francis de). **L'Innocence de la tres illustre, tres-chaste, et debonnaire Princesse, Madame Marie Royne d'Escosse.**

Ou sont amplement refutées les calomnies faulces & impositions iniques, publiées par un livre secrettement divulgué en France l'an 1572.

8vo, morocco. Imprimé l'an 1572.

£5 5s

- 1701 ——— **Lesly** (John). **De Origine Moribus & rebus gestis Scotorum.**

E quibus septem veterum Scotorum res in primis memorabilen contractius, reliqui vere tres posteriorum Regum ad nostra tempora Historiam. Necessit nova & accurata Regionius & Insularam Scotiae cum vera ijsdem topographia Tabula descriptio.

*Illustrated with 11 genealogical Plates, with portraits, including those of Queen Mary of Scots and her son James.*

4to. Romae 1578 nunc donuo recus 1675. Full original calf, £2 2s

- 1701a ——— **Marcaldi** (Francisco). **An Original Manuscript** written in Italian, to Giovanni Zanolli, on events connected with Mary Queen of Scots.

*Venice, 18th April, 1584.*

£9 9s

\*\*\* This Manuscript written to Zanolli, apparently his superior, culminates with the hope that it will be possible to obtain the release of Mary Queen of Scots, who was imprisoned in London, and hoping that her son will be able to reintroduce Roman Catholicism into Scotland.

- 1701b ——— **Turner** (Robert, of Barnstaple). **Maria Stuarta Regina Scotiæ, Dotaria Franciæ, Haeres Angliæ et Hybernæ, Martyr, Ecclesie, Innocens à caede Darleana.** Continet haec epistola historiam pene totam vitæ quam Regina Scotiæ egit misere, sed exegit gloriose, rationem tituli præfert frons sequentis pagellæ.

Bound up with:

**Summarium Rationum** Quibus Cancellarius Angliae et Prolocutor Pucker-ingius Elizabethae Angliæ, etc.

The two works in one volume. Small 8vo, old calf.

*Ingolstadt, 1688.*

£2 2s

**Mary Queen of Scots**—*continued*.

FROM THE LIBRARY OF PATRICK RUTHVEN, 3RD LORD RUTHVEN (1520-1566),  
PRIVY COUNCILLOR OF MARY QUEEN OF SCOTS, AND THE CHIEF  
INSTIGATOR IN THE MURDER OF RIZZIO.

1702 ——— **Carion (J.).** **Le Liure des Chronicques de seigneur Iehan Carion philosophe,** ou sont comprins tous haultz actes & beaulx faictz en decent & couenable ordre, depuis le commencement du monde iusques au regne du tres chrestien Roy Francoys premier de ce nom, etc.

Tourné de Latin en Francoys par maistre Iehan le Blond.

*Illustrated with 15 well-executed woodcuts.*

Small 8vo, *in contemporary brown calf, having on either side in gold the ROYAL CREST OF SCOTLAND (USED BY MARY QUEEN OF SCOTS), NAMELY, THE LION OF ST. ANDREWS.* Paris, 1546. **£150**

\*\*\* A COPY OF THE HIGHEST INTEREST FROM THE LIBRARY OF LORD RUTHVEN, PROBABLY A PRESENTATION BOOK FROM MARY QUEEN OF SCOTS TO HER CELEBRATED PRIVY COUNCILLOR. ON FLY-LEAF AT COMMENCEMENT IS THE FOLLOWING INTERESTING NOTE OF OWNERSHIP:—

*"Patricii domini Ruthvene, superioris terrarum et barroniarum de Dirletoun . . . Libellus pulcherrimus,"*

and in a different handwriting are the words:

*"et maintenant d'Alexandre—" indicating a subsequent French owner.*

Patrick Ruthven, in 1552, was appointed to the command of the footmen of the army sent to France. He succeeded his father before 15 December of the same year, when the Queen conceded to him and his wife, Janet Douglas, a third part of the lands of Dirleton, Haliburton, and Hassindean, Berwickshire.

When Ruthven, in 1559, was requested by the Queen Regent to suppress the Reformation heresy among the inhabitants of Perth, he is reported to have answered "that he would make their bodies come to her grace, and to prostrate themselves before her," but that to "cause them do against their conscience he could not promise."

In February, 1563, Ruthven was chosen a privy councillor of Mary Queen of Scots. Referring to his election, Randolph affirmed that the appointment "misliked Moray" on account of his sorcery; that "an unworthier there is not in Scotland than he," and that more might be spoken than he dared write. In a later letter he also mentions that the Queen "cannot abide him," and that "all men hate him." The explanation of these rumours regarding Ruthven is partly supplied by Knox, who states that the Queen in conversation referred to the "offering of a ring to her by

(Continued over)



**Mary Queen of Scots—*continued.***

Lord Ruthven," and declared that, though at Maitland's instance he had been made one of her privy council, she "could not love" him, for she knew him "to use enchantment."

The first wife of Ruthven having been a Douglas, and his children by her being cousins—German of Lord Darnley, Ruthven was naturally a supporter of the Darnley marriage. Randolph represents him as the "chief councillor" of those who were bent on the marriage; and Knox states that at Mary's council at this time were only the Earls of Atholl and Lennox and Lord Ruthven. It was Ruthven and Atholl who, with three hundred horsemen, escorted the Queen safely from Perth through Fife to Callendar House, when a plot was suspected to have been formed by Moray for her capture on the journey south. During the rebellion of Moray, after the Queen's marriage to Darnley, Ruthven also joined the forces of the Queen with a command in the rearguard of the battle.

The rise of Rizzio in the favour of the Queen, accompanied as it was by the declining influence of Darnley and of the relatives and friends who had been the main supporters of the marriage, was observed by Ruthven with feelings of deep resentment. As early as 12 October, 1565, Randolph wrote that Morton and Ruthven "only spy their time, and make fair weather until it come to the pinch." It was probably at the suggestion of Morton or Ruthven that George Douglas inspired Darnley to apply to Ruthven to aid him against the "villain David." Ruthven, although then so ill that he "was scarcely able to walk twice the length of his chamber," agreed to assist him to the utmost of his power, and formally made known the proposal to Morton. It was Ruthven and Morton who agreed to undertake the management of the arrangements for seizing Rizzio. Their names are the only ones known to have been attached to the bond signed by Darnley, and probably they were attached as witnesses. Ruthven, in complete armour and pale and haggard from his long sickness, was the first of the conspirators to enter into the Queen's supper chamber after Darnley had taken his seat beside the Queen. The first conjecture of the Queen and her attendants was that he was "raving through the vehemency of a fever." In a stern voice Ruthven commanded Rizzio to come out from the presence of the Queen, "as it was no place for him"; and as he was about to seize Rizzio, who clung to the garments of the Queen, the other conspirators broke in and hurried Rizzio to the outer chamber. When Atholl, Huntly, Bothwell, and other nobles then in attendance on the Queen in the palace, alarmed at the uproar, appeared to be meditating a rescue, Ruthven went down, and, explaining to them that harm was intended to no one except Rizzio, and that they were acting at the instance of Darnley, who was present, persuaded them to retire to their chambers. He then returned to the Queen's chamber, and, being faint, sat down and called for a cup of wine. Then followed the remarkable conversation with the Queen detailed at length by Ruthven in his "Relation." After the murder, Ruthven, ill though he was, took part with the other conspirators in the deliberations as to the future government of the country. After the arrival of Moray the Queen was also persuaded to admit him and Morton into her presence and grant them a promise of pardon; but on the Queen's escape to Dunbar they fled into England. While in England Ruthven penned the description of the murder known as the "Relation"; but as it was specially intended for the perusal of Elizabeth, and as a justification of the conspiracy on the only ground that would be acceptable to Elizabeth—that Mary had been unfaithful to her husband—its statements, notwithstanding the graphic ferocity of their tone, are open to suspicion. The excitement of the assassination, followed by a hurried flight into England, brought about a serious reaction in Ruthven's health, and after several months of great weakness he died at Newcastle on 13 June, 1566. (D.N.B.)



The preface of Alexander Barclay preest/vnto the  
right hye and mighty prince: Thomas  
duke of Northfolke.



**R**ight myghty hye / &  
magnificent prince : myne  
humble serupce / due vnto  
your grace . And the behe-  
mēt affection whiche I ha-  
ue vnto your honour & per-  
petual fame / impelleth me  
often tymes to deuple / and reuolue in mynde :  
what seruite or pleasur my simplenesse might  
do / cōuentent and acceptable vnto your hygh-  
nesse : therby to testify the honour / the loue / &  
obsequy : whiche I knowlege my selfe to owe  
vnto your magnificēce . But whan I cōsyder  
and cōpare

REVERENDISSI-  
mo in Christo patri ac dño : dño  
Ioanni Veyssy Exoniē episcopo  
Alexander Barclay presbyter de  
bita cum obseruantia . S.

**M**EMINI me superi-  
oribus annis cū ad-  
huc sacelli regij pre-  
sul esses : pastor vigilā-  
tissime : tuis suasionibus incitatū :  
vt Crispi Salustij hystoriā (quā Iu-  
gurthernum bellū vocant) e roma-  
na lina



PLATE XII.

THE  
GARDEN  
OF THE  
*Muses.*

*Quem referent Musa viuet dum roboratellus,  
Dum cælum stellas, dum vehet amnis aquas.*



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Printed at London by E. A. for John Tap, and are  
to be sold at his shop at Saint Magnus  
corner. 1610.

BODENHAM'S GARDEN OF THE MUSES. 1610.  
See Item No. 1789.

- 1703 **SCHOOL BOOKS (EARLY).** **Bird** (John, Schoolmaster of Gloucester). **Grounds of Grammar.**

FIRST EDITION. 12mo, *original calf*.

*Printed at Oxford and are to be sold by William Hope, 1639.*

Fine copy, very rare.

**£4 4s**

- 1704 ——— **Comenius** (Johan Amos, Moravian linguist, 1502-1671). **Porta Linguarum** Trilinguis Reserata & Aperta sive Seminarium Linguarum & Scientiarum omnium. *London, 1640.*

——— The Gate of Tongues unlocked and opened: a short way of teaching the Latine, English, French, and other Tongues. *London, 1639.*

2 vols. in 1, small 8vo, *full calf*.

**£1 10s**

- 1705 ——— **Twells** (J.). **Grammatica Reformata;** or, A General Examination of the Art of Grammar.

As it hath been successively delivered by Franciscus Sanctius in Spain, Gaspar Scioppius in France, Gerardus Joannes Vossius in Germany.

12mo, *original calf*. *London, 1683.*

**£1 5s**

- 1706 ——— **Greenwood** (J.). **The London Vocabulary,** English and Latin, put into a new Method proper to acquaint the learner with Things as well as pure Latin Words. 26 *woodcuts*.

12mo, *original calf (rebacked)*. *London, 1759.*

**15s**

Small piece out of top of title.

- 1707 **SEDLEY** (Sir Charles). **Bellamira,** or the Mistress, A Comedy. As it is Acted by Their Majesties Servants.

FIRST EDITION. 4to, *morocco*.

*London, Printed by D. Mallet, for L. C. and Timothy Goodwin, 1687.*

**£3 10s**

\*\*\* "This is the single one of Sedley's plays which may both for better and for worse be said to come near to his reputation; it is both the grossest and, from a literary point of view, the best executed of his plays. The character of the heroine was said to be intended as an exposure of the Duchess of Cleveland. The author, in his prologue, wrote:—

"Is it not strange to see, in such an age,  
The pulpit get the better of the stage?" (D.N.B.)



- 1708 **SEGAR** (Sir William). **The Booke of Honor and Armes.** Wherein is discoursed the causes of Quarrell, and the nature of Injuries, with their repulses.

Also the meanes of satisfaction and pacification with divers other things necessarie to be knowne of all Gentlemen and others professing Armes and Honor.

*Title within woodcut border, reverse of title occupied with armorial bearings.*

*With five woodcut illustrations of Tournaments and Duels, besides Coats of Arms, etc.*

Small 4to, full calf gilt, g. e. (London, 1590).

£5 5s

\*\*\* This volume throws light on the manners of the Elizabethan Gallants, and elucidates many passages of Shakespeare.

“ ‘The Booke of Honor and Armes’ is rarely to be met with. Shakespeare, in his boundless display of characters, has not failed to mark the pedantic manners of the courtiers of his time: in the play of ‘**As You Like It**,’ an allusion was probably intended to this very book; see Touchstone’s reply to Jacques, ‘O, Sir, we quarrel in print by the book,’ etc.

“ Malone is of the same opinion. Consult, too, Dr. Furness’s edition of ‘**As You Like It**,’ pages 275, 276; also Douce’s ‘Illustrations’ of ‘**The Winter’s Tale**,’ where he remarks:—‘This (“a gentleman borne”) is a satire on certain ridiculous punctilios very much in use at this time. Thus in “**The Booke of Honor and Armes**,” 1590, “In saying a gentleman borne, we meane he must be descended from three degrees of gentry, both on the mother’s and father’s side.” The same work has many particulars relating to the circumstances in which the giving the lie is to be resented.’ ” (Shakespeareana.)

- 1709 **SELDEN** (John). **The Discourse of Jno. Selden Esqr,** or His Sence of Various Matters of Weight & high Consequence, Relating especially to Religion and State.

AN EARLY MANUSCRIPT OF SELDEN’S TABLE TALK, WRITTEN PROBABLY BEFORE THE FIRST EDITION OF THE PRINTED BOOK WHICH WAS PUBLISHED IN 1689.

Folio, full straight-grain morocco gilt.

£8 8s

\*\*\* “It was not till 1689, when the revolution had given freedom to the press, that the ‘Table Talk’ of Selden, the book by which he is generally known to fame, was first printed. This work was composed by Richard Milward, a secretary of Selden, and contains reports of Selden’s utterances from time to time during the last twenty years of his life. Its authenticity was doubted by Dr. Wilkins, but for reasons which have not satisfied the world; and the work may safely be accepted as the most vivid picture extant of the habits of thought and the modes of expression of the great Erastian lawyer. The conversations cover a great range of subjects relative to human life and history; but Selden was never metaphysical and rarely philosophical. The book exhibits him with a great and varied knowledge of life; as a man of strong and somewhat scornful intellect; as delighting to illustrate his discourse by similitudes; as solving all questions in church and state by a reference to one or two simple principles—the sovereignty of the state, and the contract be-

**Selden (John)**—*continued*.

tween the sovereign and his people. 'All is as the state pleases;' 'every law is a contract between the king and the people, and therefore to be kept'—are two sentences characteristic of Selden's habitual thought. Such principles are destructive of the claims to *jus divinum* alike of kings, bishops, and presbyters; and they exclude those theories of natural right to which ardent reformers are wont to have recourse.

'Selden's early friend, Ben Jonson, described him as 'living on his own, the law-book of the judges of England, the bravest man in all languages.' To him Jonson addressed a poetical epistle, in which he wrote:—

' You that have been  
Ever at home, yet have all countries seen,  
And, like a compass, keeping one foot still  
Upon your centre, do your circle fill  
Of general knowledge; watched men, manners, too,  
Heard what times past have said, seen what ours do.' " (D.N.B.)

1710 ——— **The Duello or Single Combat:** from Antiquitie derived into the Kingdom of England, with several kindes, and ceremonious formes thereof from good authority described.

● FIRST EDITION. Small 4to, *half roan*. London, 1610. **£4 4s**

\*\*\* "Cited by Douce in his 'Illustrations' of King Henry VI., part II."

1711 ——— **The Historie of Tithes.** That is, The Practice of Payment of them. The Positive Laws made for them. The Opinions touching the Right of them.

A Review of it Is also annext, which both Confirmes it and directs in the Use of it.

Title-page printed in red and black.

FIRST EDITION. Small 4to. *Fine Copy in the original vellum*.

(London), 1618. **£2 10s**

1712 ——— **Of the Dominion;** or, Ownership of the Sea. Two Books. In the first is shew'd that the Sea is not common to all men, but capable of Private Dominion or Propertie, as well as the Land. In the Second is proved that the Dominion of the British Sea is, and ever hath been, a Part or Appendanted of the Empire of that Island. Written at first in Latin, and Entitled, MARE CLAUSUM, translated into English by Marchamont Nedham.

FIRST ENGLISH EDITION, *with the rare frontispiece by Lombart*.

Small folio, *original calf*. London, 1652. **£4 4s**



**Selden** (John)—*continued*.

- 1713 ——— **Mare Clausum;** the Right and Dominion of the Sea. In Two Books.

Written at first in Latin by that late Famous and Learned Antiquary John Selden, Esquire. Formerly Translated into English, and now perfected and restored by J. H., Gent.

*Woodcut of the Royal Arms facing title.*

Folio, *original calf*. London, Printed for Andrew Kembe and Edward Thomas, 1663. **£3 3s**

“The first book argues that by the law of nature or nations the sea is not common to all men, but is as much as the land the subject of private property. In the second book he maintains that the lordship of the circumambient ocean belongs to the crown of Great Britain as an indivisible and perpetual appendage. Charles I. was so pleased by Selden’s performance that, by an order of the privy council, it was directed that one copy should be kept in the archives of the council, another in the court of exchequer, and a third in the court of the admiralty.” (D.N.B.)

## FROM THE LIBRARY OF KING GEORGE III.

- 1714 ——— **Mare Clausum;** the Right and Dominion of the Sea.  
*Engraved frontispiece.*

KING GEORGE THE THIRD’S COPY, BOUND IN OLD ENGLISH MOROCCO GILT EDGES, WITH THE KING’S ARMORIAL BEARINGS LAID INTO THE SIDES.

Folio. London, 1663. **£10 10s**

- 1715 ——— **Titles of Honor.**

FIRST EDITION. Small 4to, *half calf*.

London, By William Stansby for John Helme, 1614. **£4 10s**

\*\*\* This is dedicated to his friend and Chamberfellow, Edward Heyward.

“In the first part he deals with the titles and dignities of emperors, kings, and other rulers, beginning with the inquiry whether there were kings before the flood. In the second part he deals with inferior titles, commencing with those of heirs-apparent to thrones; and finally discusses feminine titles, honorary attributes, such as ‘clarissimus’ and ‘illustris,’ and the laws of precedence.” (D.N.B.)

- 1716 **SENECA** (Lucius Annaeus). **Workes.**

Containing his Books of, Benefits; The Epistles; Providence; Anger; Clemencie; Blessed Life; Tranquility of the mind; Constancie of Wise man; Shortness of Life; Comfort; Consolation to Marcia; Consolation to Heluia; Natural Questions. Enlarged and Corrected by T. Lodge.

*Engraved title*. Folio, *calf*. London, 1620. **£6 10s**

- 1717 **SETTLE** (Elkanah). **Absalom Senior;** or, Achitophel Transpros'd. A Poem.

FIRST EDITION. 38 pp., folio, *half morocco*. London, 1682. **£3 3s**

- 1718 ——— **Absalom Senior.**

An entirely uncut copy of the FIRST EDITION. Folio, *unbound*.

London, 1682.

**£6 6s**

Very rare in uncut state.

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FIRST EDITION. Small folio, *in a contemporary binding of black morocco, gold border on sides, and in centre an emblematic device in gold of the Rose and Thistle, with a Dove holding an Olive Branch, within a ribbon which contains the Motto "Honi soit qui mal y pense—Nemo mo impune lacessit."*

London, Printed for the Author, 1707.

**£4 4s**

#### THE FIRST ILLUSTRATED ENGLISH PLAY.

- 1720 ——— **The Empress of Morocco.**

A Tragedy, with Sculptures: as it is acted at the Duke's Theatre.

FIRST EDITION. Small 4to. *A fine and very tall copy, bound by Pratt in full morocco gilt, gilt edges.* London, 1673. **£36**

Illustrated with six copperplate engravings by Dolle. THESE ARE THE FIRST REPRESENTATIONS OF AN ENGLISH STAGE AND SCENERY, AND THIS IS THE FIRST ILLUSTRATED ENGLISH PLAY.

"The 'Empress of Morocco' is important in Literary History for having so moved the wrath of Dryden and in the History of the Drama for having been issued with plates, which contribute greatly to our knowledge of the internal arrangements of the Restoration Theatre." (Richard Garnett.)

Complete and good copies are very rare. The one in the Hoe Library sold for £44.

- 1721 ——— **The Eucharist;** or, the Holy Sacrament of our Lord's Supper. A Divine Poem.

FIRST EDITION. Small folio, *full calf, gilt borders on sides.*

London, 1717.

**£1 10s**



**Settle** (Elkanah)—*continued*.

1722 ——— **Eusebia Triumphans.**

The Protestant Succession, as now established, and Inviolably secur'd by the Happy Union of the Imperial Crowns of Great Britain. An Heroick Poem.

FIRST EDITION. Folio. *London, Printed for, the Author in the Year 1709.* **£8 15s**

In contemporary binding of morocco, gold panelled sides—in centre of each cover a dove carrying olive branch, enclosed by a ribbon with motto, "Honi soit qui mal y pense," etc., and surmounted with a crown and the Rose and Thistle.

1723 ——— **An Heroick Poem** on The Right Honourable, Thomas Earl of Ossory.

*With a finely engraved portrait of the Earl by F. H. Van Houe.*

FIRST EDITION. Folio, *half morocco gilt.* *London, 1681.* **£3 10s**

\*\*\* This work is dedicated to the Duke of Ormond. Settle at one time held the office of city poet.

1724 ——— **Irene Triumphans.** The British Muse's Congratulatory Poem on the Peace, humbly addrest to His Excellency the most noble Duke D'Aumont.

FIRST EDITION. Folio. *London, Printed for the Author, 1713.*

THE COPY ESPECIALLY BOUND BY THE AUTHOR FOR JAMES, 2ND DUKE OF ORMONDE (the "Great Duke" who was attainted in 1714), *morocco with the Duke's Arms in gold in centre of each cover, with gold panelled borders.* **£6 6s**

1725 **SEWELL** (George). **An Epistle from Hampstead to Mr. Thornhill**, in Covent Garden (in Verse).

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*London, J. Tonson, 1734.* **10s 6d**
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*London, Printed and sold by the Booksellers of London and Westminster, 1734.* **10s 6d**



136           MAGGS BROS., 34 & 35, Conduit Street, London, W.

**Shakespeare** (William)—*continued*.

1735 **Henry IV.** (First and Second Parts) with the Life and Death of Henry  
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Two plates. 12mo, *new boards*.

London, J. Tonson, 1734.

**10s 6d**

1736 **Julius Cæsar**, a Tragedy, written by Mr. W. Shakespear.

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London, Printed in the Year 1711.

**£12 12s**

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London, J. Tonson, 1734.

**10s 6d**

1738 **The Life and Death of King Henry the Eighth.**

*Frontispiece.* 12mo, *new boards*.

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*Frontispiece.* 12mo, *new boards*.

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Worne here by plaine Shepheardes;  
*in memorie of their sacred Mistresse,*  
ELIZABETH, Queene of Vertue while shee  
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being dead.

To which is added the true manner of her  
Emperiall Funerall.

After which foloweth the Shepheards Spring-Song,  
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most potent Soueraigne.

Dedicated to all that loued the deceased Queene,  
and honor the liuing King.

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PLATE XIV.

THE FAMOUS  
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OF  
GUY Earle of WARWICK.

WRITTEN BY SAMUEL ROWLAND.



LONDON, Printed for Edward Brewster. 1667.

See Item No. 1793.

**Shakespeare (William)**—*continued*.

- 1743 **Macbeth**, a Tragedy, with all the Alterations, Amendments, Additions and New Songs.

As it is now Acted at the Theatre Royal.

Small 4to. *Fine Copy in new full calf antique, g. e.*

*London, Printed for H. Herringman and R. Bentley; and sold by R. Bentley, J. Tonson, T. Bennet, and F. Sanders, 1695.* **£21**

\*\*\* This alteration was made by Sir William Davenant. Downes, the prompter, says that Nat Lee had the part of Duncan assigned to him on this revival, but did not succeed in it. It was performed with great splendour.

- 1744 **The Tragedy of Macbeth**, to which are added, all the Original Songs never printed in any of the former Editions.

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**15s**

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Title, Dedication and 28 pp. of Music.

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- 1746 **Measure for Measure.**

*Frontispiece. 12mo, new boards.*

*London, J. Tonson, 1734.*

**10s 6d**



**Shakespeare** (William)—*continued*.

1747 **Merchant of Venice.** 1600.

The  
Excellent  
History of the Mer-  
chant of Venice.

With the extreme cruelty of Shylocke  
the Jew towards the saide Merchant, in cut-  
ting a just pound of his flesh. And the obtaining  
of Portia, by the choise of  
three Caskets.

WRITTEN BY W. SHAKESPEARE.

(*Printer's Ornament*)

Printed by J. Roberts, 1600.

Small 4to. *A fine copy (blank margins of title and of last leaf renewed), full levant morocco extra, g. e.* **£375**

Excessively Rare. The First Edition (Second Issue). A copy sold in May, 1906, for £460.

Of this Comedy two issues exist, each dated 1600. The first was "Printed by J. R. for Thomas Heyes," the other (our copy) "Printed by James Roberts, 1600," which Mr. Pollard thinks is really 1619.

1748 **A Midsummer Night's Dream.** 1600.

A  
Midsommer nights  
dreame.

As it hath beene sundry times pub-  
likely acted by the Right Honoura-  
ble, the Lord Chamberlaine his  
Servants.

Written by William Shakespeare.

(*Printer's Ornament*)

Printed by James Roberts, 1600.

Small 4to. *A very fine copy (blank margin of title renewed), full levant morocco, g. e.* **£375**

Excessively Rare. The First Edition (Second Issue). A copy sold in December, 1905, for £480.

Of this Comedy two different impressions exist, each dated 1600. The first came from the press of James Roberts on behalf of Thomas Fisher, and the second (our copy) from the same press, which Mr. Pollard thinks was really printed in 1619.

**Shakespeare** (William)—*continued*.

1749 **A Midsummer-Night's Dream.**

*Frontispiece.* 12mo, *new boards*.

*London, J. Tonson, 1734.*

**10s 6d**

1750 **Much Ado about Nothing.**

*Frontispiece.* 12mo, *new boards*.

*London, J. Tonson, 1734.*

**10s 6d**

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*Frontispiece.* 12mo, *new boards*.

*London, R. Walker (1734).*

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1752 **Sir John Oldcastle.** 1600.

The first part  
Of the true and hono-  
rable historie, of the life of  
Sir John Old-castle, the good  
Lord Cobham.

As it hath bene lately acted by the Right  
honorable the Earle of Notingham  
Lord high Admirall of England  
his Servants.

Written by William Shakespeare.

*(Printer's Ornament)*

London, printed for T. P.

1600.

Small 4to. *A fine copy (blank margin of title and two other leaves renewed), full levant morocco extra, g. e.*

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Of this Comedy two issues exist, each dated 1600. The first was "Printed by V. S. for Thomas Pavier," the other (our copy) "London, printed for T. P.," which Mr. Pollard thinks is really 1619.



**Shakespeare (William)**—*continued*.

- 1753 **Othello, the Moor of Venice;** A Tragedy. As it hath been divers times Acted at the Globe, and at the Black-Friers: And now at the Theater-Royal, by His Majesty's Servants.

12mo, boards. London, Printed by John Darby, 1724. **10s 6d**

- 1754 **Othello, the Moor of Venice.** A Tragedy.

*Frontispiece.* 12mo, new boards.

London, J. Tonson, 1734. **10s 6d**

- 1755 **Pericles Prince of Tyre.**

*Frontispiece.* 12mo, new boards.

London, J. Tonson, 1734. **10s 6d**

- 1756 **The Taming of the Shrew.**

*Frontispiece.* 12mo, new boards.

London, J. Tonson, 1734. **10s 6d**

- 1757 **The Tempest,** or the Enchanted Island.

A Comedy, as it is Acted at their Majesties Theatre in Dorset-Garden (by J. Dryden).

Small 4to, full mottled calf gilt, g. e. London, 1690. **£21**

“The whole ground work of this play is built on Shakespeare; the greater part of the language, and some entire scenes, being copied verbatim from it. Dryden has, however, made a considerable alteration in the plot and conduct of the play. Davenant has some share with Dryden in this alteration.”—W. C. Hazlitt.

- 1758 **Timon of Athens.** A Tragedy.

*Frontispiece.* 12mo, new boards.

London, J. Tonson, 1734. **10s 6d**

- 1759 **Titus Andronicus.**

*Frontispiece.* 12mo, new boards.

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*Frontispiece.* 12mo, new boards.

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COMEDIES,  
HISTORIES AND  
TRAGEDIES.

Published according to the true Originall Copies.

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\*\*\* A good copy of this rare volume. The title-page is in facsimile, the verses facing  
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**Shakespeare** (William)—*continued*.

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The Third Impression.

And unto this Impression is added Seven Playes, never  
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Pericles Prince of Tyre.

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The History of Thomas Ld Cromwell.

Sir John Oldcastle Lord Cobham.

The Puritan Widow.

A Yorkshire Tragedy.

The Tragedy of Lochrine.

(*Device with motto*)

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A fine copy of the excessively Rare Third Folio, with the portrait  
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and  
TRAGEDIES.

A very fine copy, genuine throughout, of the excessively rare varia-  
tion of the Fourth Folio, with the Imprint of Joseph Knight.

Folio, *full levant morocco, g. e.*

*London. Printed for H. Herringman, and are to be sold by Joseph  
Knight. 1685.*

**£350**

\*\*\* This is the rarest of the three variant Imprints which occur in the Fourth Folio.

**Shakespeare** (William)—*continued*.

FIRST ILLUSTRATED AND FIRST OCTAVO EDITION.

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Adorn'd with CUTS.

Revis'd and Corrected, with an Account of the Life and Writings of the Author, by N. Rowe, Esq.

Together with the rare Seventh Volume of POEMS.

*Portrait of Shakespeare in Volume I., and illustration to each Play.*7 vols., 8vo, *contemporary calf gilt, s. e.*

London, Tonson, 1709.

£42

\*\*\* This is the first Shakespeare to be published with illustrations and in octave size.

1769 **The Works of Shakespear**, in Eight Volumes.The Genuine Text (collated with all the former Editions, and then corrected and emended) is here settled: Being restored from the blunders of the first Editors, and the Interpolations of the two Last: With A Comment and Notes, Critical and Explanatory. By Mr. Pope and Mr. Warburton. *Portrait of Shakespeare, as frontispiece.*8 vols., 8vo, *original calf.* London, 1747.

£1 5s

\*\*\* This is the first issue of Warburton's Edition.

1770 **Twenty of the Plays of Shakespeare**, being the whole Number printed in Quarto during his Life-Time, or before the Restoration, Collated where there were different Copies, and published from the Originals, By George Steevens, Esq., in Four Volumes.4 vols., 8vo, *original calf.*

London, Printed for J. and R. Tonson, etc., 1766.

£2 2s

\*\*\* The First Edition as edited by George Steevens.

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**SHAKESPEAREANA.**1771 **An Answer to Mr. Pope's Preface to Shakespear.** In a Letter to a Friend. Being a Vindication of the Old Actors who were the Publishers and Performers of that Author's Plays.8vo, *paper covers.* London, 1729.

£1 10s

1772 **Arne** (Dr.). **An Ode upon dedicating a Building to Shakespeare**, which was erected by the Subscription of the Noblemen and Gentlemen in the neighbourhood of Stratford upon Avon, the Music composed by Dr. Arne.Oblong folio, *wrappers.* London (1769).

£3 3s



**Shakespeareana**—*continued*.

- 1773 **Double Falsehood**; or, the Distrest Lovers, a Play; written originally by W. Shakespeare and now revised and adapted to the Stage by Mr. Theobald.

8vo, *half calf gilt, gilt edges*. London, 1728.

£1 5s

- 1774 **Edwards** (Thomas). **The Canons of Criticism, and Glossary**; the Trial of the letter y, alias Y, and Sonnets. *With portrait*.

8vo, *half green morocco, uncut, t. e. g.* London, 1765.

16s 6d

- 1775 **Farmer** (Richard). **An Essay on the Learning of Shakespeare** addressed to Joseph Cradock, Esq.

8vo, *boards*. Cambridge, 1767.

16s

A Presentation Copy from the author to the Rev. Mr. Law, with autograph inscription on half-title.

- 1776 [**Felton** (Samuel).] **Imperfect Hints towards a new edition of Shakespeare**.

Both parts in 1 vol., 4to, *half calf*.

London, *Printed at the Logographic Press*, 1787.

£4 4s

\*\*\* This volume formerly belonged to Samuel Ireland, and has his autograph on title.

- 1777 **Holt** (John). **An Attempt to rescue that Annciente English Poet and Play-Wrighte**, Maister Willaume Shakespeare from the many Errours faulsely charged on him by certain new-fangled Wittes, and to let him speak for Himself, as right well he wotteth, when freedde from the many Careless Mistakeings, of the heedless first Imprinters of his Workes.

With other pieces in 1 vol., 8vo, *half russia*. London, 1749. £3 3s

In same volume are:—

A Compendious or Briefe Examination of certayne ordinary Complaints of divers of our Countrey men in these our Dayes; by way of Dialogue thoroughly debated and discussed by William Shakespeare. London, 1581. Reprinted by C. Marsh, 1751.

Kenrick (W.) A Review of Doctor Johnson's new edition of Shakespeare. 1765.

Tyrwhitt (T.) Observations and Conjectures upon some passages of Shakespeare. Oxford, 1766.

A Letter to David Garrick concerning a Glossary to the Plays of Shakespeare; to which is annexed a Specimen. 1768.

- 1778 **Ireland** (W. H.). **An Authentic Account of the Shakspearian Manuscripts, etc.**

FIRST EDITION. 8vo, *half morocco, uncut*. London, 1796. 15s

\*\*\* Wherein Ireland gives a true account of how he came to forge Shakespeare, confessing that he himself was both the author and the writer of the manuscripts.

**Shakespeareana**—*continued*.

- 1779 **Kenrick (W.). Falstaff's Wedding.** A Comedy, as it is acted at the Theatre Royal in Drury Lane, being a sequel to the Second Part of the Play of King Henry the Fourth, written in imitation of Shakespeare.

FIRST EDITION. 8vo, *full calf gilt, g. e.* London, 1766. £2 15s

- 1780 **The London Prodigal.** A Comedy.

*Frontispiece.* 12mo, *new boards.* London, J. Tonson, 1734. 10s 6d

- 1781 **Montagu (Mrs.). An Essay on the Writings and Genius of Shakespear,** compared with the Greek and French Dramatic Poets, with remarks on the misrepresentations of Mons. de Voltaire. The Second Edition.

A PRESENTATION COPY FROM THE AUTHORESS, WITH HER INSCRIPTION "THE GIFT OF MRS. MONTAGU TO HESTER CHATHAM, 1771."

8vo, *in a most elaborate contemporary binding of full calf, covered with figures and emblematic devices, introducing birds, unicorn, boat, beehive and bees, man with spear, etc.* London, 1770. £8 8s

- 1782 **Rymer (Thomas). A Short View of Tragedy;** It's Original, Excellency, and Corruption. With some Reflections on Shakespear, and other Practitioners for the Stage.

FIRST EDITION. Small 8vo, *original calf (rebacked).*

London, 1693.

£2 15s

\*\*\* In this work Rymer severely criticises Shakespeare's "Othello." In his eyes "Othello" "was a bloody farce without salt or savour." He denies that Shakespeare showed any capacity in tragedy, although he allows him comic genius and humour.

- 1783 **Shakespearian and other Music.** A volume containing Old English Songs with Music by eminent composers, in a very neat handwriting of the end of the 17th or the beginning of the 18th century, with the Musical Notation, on 90 pp., folio, *in old cloth binding.* £8 8s

An interesting volume, containing among other important pieces:—

"Where the bee sucks there suck I" (from Shakespeare's "Tempest"), set to Music by Pelham Humphrey.

"I liked but never loved before," by Wm. Turner.

"Strife, hurry, and noise that fill the lewd town," by Dr. John Blow.

"O time thy wings are wet, thy feet are cold," by Robert Smith.

"The Juice of the grape is the soul of mankind," by Blundeville.

"In caves full of Skulls and rotten old bones," by Blundeville.

"After ye fiercest pangs of hot desire," by Tudway.

"Here's a health to the milk maid boys," by John Jackson.

"When busy fame o'er all the plain."

"Divinely fair Pastoras sheep were all her joys and care," by Pelham Humphrey.

"She loves and she confesses too," by Henry Purcell.

Etc., etc.



**Shakespeareana**—*continued*.

- 1784 **The Stratford Jubilee.** A New Comedy of Two Acts as it has been lately exhibited at Stratford upon Avon, with great applause, to which is prefixed Scrubb's Trip to the Jubilee.

FIRST EDITION. 8vo, *sewn*. London, 1769.

£4 4s

\* \* \* By Francis Gentleman, an actor of repute, as well as a dramatist. In this piece he ridicules Garrick, although the next year he dedicates to him his "Dramatic Censor."

1785 **Various Pamphlets.**

8vo, *unbound*.

£1 5s

Includes:—Ritson (J.) *The Quip Modest*; a few words by way of Supplement to Remarks on the Text and Notes of the last edition of Shakespeare; 1788.—Sonnets from Shakespeare, by Albert; 1791.—*Essays on the Character of Hamlet as performed by Mr. Henderson*; circa 1790.—Wheatley's *Remarks on some of the Characters of Shakespeare*; by the author of "Modern Gardening"; 1785.—Kemble (J. P.) *Macbeth reconsidered*; an Essay intended as an answer to part of the Remarks on some of the Characters of Shakespeare; 1786.—Sherlock (M.) *A Fragment on Shakespeare*, extracted from *Advice to a young Poet*, translated from the French; 1786.

- 1786 **Warner (R.). A Letter to David Garrick, Esq.,** Concerning A GLOSSARY to the Plays of Shakespeare, On a more extensive Plan than has hitherto appeared.

To which is annexed, A SPECIMEN.

8vo, *new boards*. London, Printed for the Author, 1768.

£1

- 1787 **Whalley (Peter). An Enquiry into the Learning of Shakespeare,** with Remarks on several passages of his Plays, in a Conversation between Eugenius and Neander.

8vo, *half calf gilt*. London, 1748.

10s 6d

- 1788 **Whiter (Walter). A Specimen of a Commentary on Shakespeare.** Containing I. Notes on *As You Like It*; II. An Attempt to Explain & Illustrate various passages, on a new principle, of criticism, derived from Mr. Locke's Doctrine of the Association of Ideas.

8vo, *boards, cloth back, uncut*. London, 1794.

8s 6d

## SHAKESPEARE ALLUSION BOOKS.

THE FIRST EDITION WITH THE SECOND PART.

- 1788a **Baldwin (W.). A Myrrour for Magistrates.** Wherein maye be seen by example of other, with howe grevous plages vices are punished: and howe frayle and unstable worldly prosperity is founde, even of those whom Fortune seemeth most highly to favour.

*Title within woodcut border, and large woodcut initial on following leaf, text printed in **Black Letter**.*

Small 4to, *straight-grain morocco gilt, g. e.*

*Imprinted at London in Fletestrete by Thomas Marshe, 1563. £95*

\*\*\* Shakespeare consulted this rare poetical volume, and indeed many of the scenes form the foundation of his historical dramas.

Corser, in his "Collectanea Anglo-Poetica," writes as follows in connection with this work:—"During the dark and gloomy period which elapsed in the sanguinary reign of Queen Mary, after the dawn of the Reformation under Edward VI., when the poetical annals of our country were nearly blank, and men were too much occupied in religious warfare to be interested with literary pursuits, a work appeared, than which few or none, perhaps, exercised more influence on our national poetry, or contributed more to the advancement of our dramatic literature by familiarizing to our minds the events of our history as recorded by our ancient chroniclers, and by clothing in verse the principal characters described in those heavy but useful collections. Of a work, which called forth the admiration of Sir Philip Sidney and other contemporary writers, from which Shakespeare himself was contented to take some of his scenes, which formed the foundation of our historical dramas; and was so exceedingly popular, we may well be proud; and the importance and the rarity of the editions of this production may reasonably demand from us a slight and passing notice.

"The First Edition was published in 1559, and contained nineteen legends. This, the Second Edition, contains these nineteen legends, but on folio lxxxvi. commences a second part, comprising eight new legends, preceded by a prose address from 'Wylliam Baldwyn to the Reader,' in which he states the authorship of the new histories, and promises a further supply. The histories are: Sir Anthony Woodville, Lord Rivers, by Baldwin; Lord Hastings, by Dolman; Henry, Duke of Buckingham, by Sackville, preceded by his celebrated Induction; Collingbourne, by Baldwyn; Richard III., by Seager; Jane Shore, by Churchyard; Edmund, Duke of Somerset, by Baldwyn; and the Black Smith and Lord Awdely, by Cavyll. At the end, after the concluding prose conversation and dismissal by the editor, is a leaf with 'The Contents and Table of the first parte of this Booke,' and 'The Contentes of the second parte,' and another with 'The Faultes escaped in the Printing,' concludes the volume.

"The beautiful 'Induction' by Sackville first appeared in this edition, prefixed to the only legend he wrote of Henry, Duke of Buckingham."



**Shakespeare Allusion Books**—*continued*.

CONTAINING QUOTATIONS FROM SHAKESPEARE'S "ROMEO AND JULIET," ETC.

1789 **Bodenham** (John). **The Garden of the Muses.**12mo. *A Remarkable Copy in its original vellum binding.**London, by E. A. for John Tap, 1610.*

(SEE ILLUSTRATION, PLATE No. XII.).

£85

\*\*\* This is among the earliest of English Anthologies.

Among the poets to whom the Author is indebted are **William Shakespeare**, Thomas (Henry) Earl of Surrey, Marquess of Winchester, Countess of Pembroke, Sir Philip Sidney, Earl of Oxford, Ferdinando Earl of Derby, Sir Walter Raleigh, Sir Edward Dyer, Fulke Greville, Sir John Harrington, Edmund Spenser, Henry Constable, Samuel Daniel, Thomas Lodge, Thomas Watson, Michael Drayton, Sir John Davies, Thomas Hudson, Henry Locke, John Marston, Christopher Marlow, Benjamin Jonson, Thomas Churchyard, Thomas Nash, Thomas Kidde, George Peele, Robert Greene, Joshua Sylvester, Nicholas Breton, Gervase Markham, Thomas Storer, Robert Wilmot, Christopher Middleton, Richard Barnfield, Thomas Norton, George Gascoigne, Francis Kindlemarsh, Thomas Atchlow, George Whetstone.

Among the quotations are the following from Shakespeare:—

"There's nought so vile that on the earth doth live,  
But to the earth some speciall good doth give.  
There's nought so good, but strain'd from that faire use  
Revolts to vice, and stumbles on abuse."

These four lines are taken from "Romeo and Juliet," Act II., Scene 3.

"Who ever lov'd, that lov'd not at first sight?"

This is from "As you Like It," Act III., Scene 5.

"Loue goes toward loue like schoole-boyes from their bookes:  
But loue from loue, to schoole with heauie lookes."

These two lines are from "Romeo and Juliet," the first Quarto of 1597.

"The chief collector of the materials for this work was John Bodenham, of whom little more is known than that he also exercised his taste in the selection of the productions contained in 'England's Helicon,' 1600 and 1614. They are, however, essentially different; for 'England's Helicon' consists of entire poems, by various authors whose names are given, while 'The Garden of the Muses' is made up of single lines and couplets (more being studiously avoided) taken from the works of a long list of poets, whose names are not found in connexion with any of the extracts. Bodenham confined himself to productions in ten-syllable verse, for none longer, nor shorter, are to be found in his volume.

"The extracts from the various poets enumerated extend to two hundred and thirty-three pages, arranged under different heads—God, Heaven, Conscience, Religion, Truth, Vertue, Faith, Hope, Love, Hate, etc.; and at the end is a short concluding address by the compiler, and 'An Alphabeticall Table of the severall things handled in this Booke'; in the former of which he observes that 'in this first Impression are omitted the sentences of Chaucer, Gower, Lidgate, and other auncient Poets, because it was not knowne how their forme would agree with these of ten syllables onely, and that sometimes they exceed the compasse herein obserued, hauing none but lineall and couplet sentences, aboue and beyond which course, the Gentleman who was the cause of this collection (taking therein no meane paines him-selfe, besides his friends labour) could not be persuaded, but determinately aimed at this observation.'"

**Shakespeare Allusion Books**—*continued*.

“MUCH ADOE ABOUT NOTHING.”

1790 **Brewer** (Thomas). **A Knot of Fooles.**

But,

Fooles, or Knaves, or both, I care not,

Here they are; Come laugh and spare not. (In verse.)

*Curious woodcut of seven persons on title (the blank margin repaired).*

24 pp., small 4to, full calf gilt, g. e.

*Printed at London for Francis Grove, 1658.*

**£21**

\*\*\* A very curious volume of Satirical Verse. The stanzas “To the Reader” are signed “Tho. Brewer”; they are followed by a dialogue between fools of various sorts. The body of the work consists of satirical couplets, under separate titles, on the vices of the day. “Pride teaching Humility,” the concluding piece, is in seven-line stanzas.

Among the titles are two taken from Shakespeare, one being “Much adoe about Nothing”; the other “All is not Gold that Glisters.”

1790a **GREEN** (Robert). **The Pleasant and Delightful History of Dorastus and Fawnia.** Pleasant for Age to shun drowsie Thoughts; Profitable for Youth, to avoid other wanton Pastimes, and bringing to both a desired Content.

*Woodcut illustration on title.*

Small 4to, calf (*blank fore-margin of one or two leaves renewed*).

*London, Printed by W. O. for G. Conyers, at the Ring in Little Britain. 1703.*

**£13 13s**

\*\*\* This is the foundation of Shakespeare’s “Winter’s Tale.” It also illustrates “As You Like It,” “Much Ado,” and “Two Gentlemen.” The first edition appeared in 1588, under the title of “Pandosto.” For fuller account see Halliwell’s “Shakespeare Relics.”

In the same volume is another rare Chap Book, entitled:—

The Famous and Renowned History of Sir Bevis, of Southampton, giving an Account of his Birth, Education, Heroick Exploits and Enterprises, his Fights with Giants, Monsters, Wild-Beasts, and Armies, his Conquering Kings and Kingdoms, his Love and Marriage, Fortunes and Misfortunes, and many other Famous and Memorable Things and Actions, worthy of Wonder: With the Adventures of other Knights, Kings and Princes, exceeding pleasant and delightful to Read.

Woodcut on title, and numerous woodcuts in the text. Printed for W. Thackeray at the Angel in Duck-Lane, and J. Deacon at the Angel in Gilt-Spur-Street, 1689.



**Shakespeare Allusion Books**—*continued*.SHAKESPEARE REBUKED BY CHETTLÉ FOR NOT WRITING AN ELEGY ON  
QUEEN ELIZABETH.

1791 **Chettle** (Henry). **Englandes Mourning Garment:** Worne here by plaine Shepheardes; in memorie of their sacred Mistresse, Elizabeth, Queene of Vertue while shee lived, and Theame of Sorrow, being dead.

To which is added the true manner of her Emperiall Funerall.

After which foloweth the Shepheards Spring-Song, for entertaine-  
ment of King James our most potent Soueraigne.

Dedicated to all that loved the deceased Queene, and honor the  
living King.

Small 4to (*margin of blank leaf renewed*), full morocco, g. e., by  
*Riviere*.

*Printed at London by V. S. for Thomas Millington, 1603.*

(SEE ILLUSTRATION, PLATE No. XIII.).

**£250**

\*\*\* An excessively rare little volume of prose and verse, by Shakespeare's friend, the poet-printer, Henry Chettle. In it, he **gently rebukes (in verse) Shakespeare under the name of Melicert, for having failed to commemorate his departed Queen by an elegy.** His lines are:—

“Nor doth the silver tonged Melicert,  
Drop from his honied muse one sable teare  
To mourne her death that graced his desert,  
And to his laies open her Royal eare,  
Shepherd, remember our Elizabeth.  
And sing her Rape, done by that Tarquin, death.”

There is further a prose reference to Shakespeare as Melicert:—

“O, saith Thenot, in some of those wrongs resolve us, and thinke it no unfitting thing, for thou that hast heard the songs of that warlike Poet Philesides, good Melæbee, and smooth-tongued Melicert, tell us what thou hast observed in their sawes, seene in thy owne experience, and heard of undoubted truths, touching those accidents: for that they adde, I doubt not, to the glory of our Eliza.”

The Poet Philesides is Sir Philip Sidney. Other contemporary poets are also alluded to, as Daniel, Warner, Chapman, Nash, Drayton, etc.

**Shakespeare Allusion Books**—*continued*.

## SHAKESPEARE WALKED IN THIS PROCESSION.

1792 **Dekker** (Thomas). **The Whole Magnificent Entertainment:** Given to King James, Queene Anne his wife, and Henry Frederick the Prince; upon the day of his Majesties Tryumphant Passage (from the Tower) through his Honorable Citie (and Chamber) of London, the 15 of March 160 $\frac{3}{4}$ . As well by the English, as by the Strangers, with the speeches and Songs, delivered in the severall Pageants. And those speeches that before were publish't in Latin, now newly set forth in English.

FIRST EDITION. Small 4to, *handsomely bound by Bedford in full crushed levant morocco extra, g. e.*

*Imprinted at London by E. Alde for Tho. Man the yonger, 1604.*

**£63**

\*\*\* This is a description of the Pageant upon the occasion of King James' State Procession in London, March 15, 160 $\frac{3}{4}$ . SHAKESPEARE AND EIGHT OTHER ACTORS OF HIS COMPANY WALKED IN THIS STATE PROCESSION FROM THE TOWER OF LONDON TO WESTMINSTER. EACH ACTOR RECEIVED FOUR AND A HALF YARDS OF SCARLET CLOTH TO WEAR AS A CLOAK ON THE OCCASION, AND IN THE DOCUMENT AUTHORISING THE GRANT (now in the Public Record Office) SHAKESPEARE'S NAME STANDS FIRST ON THE LIST.

"The proclamation of James VI. as King of England having been announced on the death of Queen Elizabeth on the 24th March, 1603, he immediately proceeded to take possession of his new inheritance. After taking leave of his own countrymen in the Scottish metropolis, he set forward amidst the rejoicings and festivities of his new subjects to the seat of the British capital, distributing by the way a profusion of titles and distinctions, and conferring the honour of knighthood upon more than two hundred persons. The entertainments and hospitalities he received on his progress from his English subjects were so numerous and gratifying, that several weeks elapsed before he reached London. On his arrival there he was welcomed with great joy and acclamations, and among other pageants prepared for his diversion was the 'Magnificent Entertainment,' the account of which by Dekker we offer for sale. This, owing to the dreadful plague which then prevailed in London, and to James's hunting and feasting in the country, had been much delayed, so that nearly twelve months had elapsed from the period of his accession to his public entry from the Tower, and was much curtailed in the representation as well as in its passage through the city. It commences with 'A Device (projecting downe, but till now publisht) that should haue serued at his Majesties first accesse to the Citie,' in

(Continued over)



**Shakespeare Allusion Books**—*continued*.**Dekker (Thomas)**—*continued*.

which the genius of the place first salutes the King in some verses, and the **Seven Arches** of Triumph erected on the occasion are noticed. The approach of the royal monarch, for whose entertainment these preparations were made, is thus described: 'Behold, a farre off they spie him, richly mounted on a white Iennet, vnder a rich Canopy, sustained by eight Barons of the Cinque-ports; the Tower serving that morning but for his with-drawing Chamber, wherein hee made him ready: and from thence stept presently into his Citie of London, which for the time might worthily borrow the name of his Court Royall: His passage along that Court, offering it selfe (for more State) through seuen Gates, of which the first was erected at Fanchurch.'

A description of this then ensues, and is succeeded by accounts of 'The Italian Pageant,' and 'The Pageant of the Dutch-men by the Royall-Exchange,' with all the inscriptions and speeches made, 'The Device at Soper-lane end,' with representations of the five Senses, the three Graces, and other subjects, a speech in verse by 'a Boy, one of the Choristers belonging to Paules,' and the song sung 'by two Boyes (Choristers of Paules) deliuered in sweete and rauishing voyces.'" (Collectanea Anglo-Poetica.)

1792a **Dugdale (William)**. **The Antiquities of Warwickshire Illustrated;** from Records, Leiger-Books, Manuscripts, Charters, Evidences, Tombes, and Armes; Beautified with Maps, Prospects and Portraictures.

*With portrait of the Author by Hollar (margined); and numerous maps, views, and other engravings.*

FIRST EDITION. Folio, *russia gilt*.

*London, Printed by Thomas Warren, 1656.*

**£10 10s**

\*\*\* Mr. Lee, in his "Life of Shakespeare," remarks that only two extant portraits can be regarded as fully authenticated, the bust in Stratford Church (which appears for the first time in this book) and the frontispiece to the folio of 1623. This is a particularly difficult book to obtain quite perfect, the plate of Shakespeare's monument having frequently been extracted by Grangerites. Notices of Shakespeare, his daughter, and his son-in-law, John Hall, are found at pages 518-523.

"Besides all this, here is STRATFORD, a fair Bridg of Stone, over AVON, containing xiiii arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built in H. 7. time by the before specified Hugh Clopton. whereas before there was only a timber Bridg and no Causey, so that the passage became very perillous upon the overflowing of that River. One thing more, in reference to this antient Town is observable, that it gave birth and sepulture to our late famous Poet Will. Shakespere, whose Monument I have inserted in my discourse of the Church."—Page 523.

PLATE XV.

T H E  
S C H O O L  
F O R  
S C A N D A L.  
A  
C O M E D Y.

---

Satire has always shone among the rest,  
And is the boldest way, if not the best,  
To tell men freely of their foulest faults,  
To laugh at their vain deeds, and vainer thoughts.  
In satire, too, the wise took diff'rent ways,  
To each deserving its peculiar praise.

DRYDEN.

---

D U B L I N :  
Printed for J. E W L I N G.

SHERIDAN'S SCHOOL FOR SCANDAL.  
See Item No. 1808.



A Right Pithy , Pleasant , and  
Merry  
**COMEDY,**

ENTITLED,  
*Gammer Gurtons Needle;*  
Played on the Stage near a hundred  
years ago in *Christs-Colledge* in  
**CAMBRIDGE.**

---

Made by *Mr. S. Master* of Art.

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L O N D O N :

Printed by *Tho. Johnson*, and are to be sold by *Nath. Brook* at the  
Angel in *Cornhil*, *Francis Kirkman* at the *John Fletchers*  
*Head*, on the Back-side of *St. Clements*, *Tho. Johnson*  
at the Golden Key in *Pauls-Church-yard*, and *Henry*  
*Marsh* at the *Princes Arms* in *Chancery-lane*,  
near *Fleet-street*. 1661.

**Shakespeare Allusion Books**—*continued*.SHAKESPEARE'S SOLILOQUY OF HAMLET OVER THE SKULL OF YORICK  
PARAPHRASED BY ROWLAND.

1793 **Rowland** (Samuel). **The Famous History of Guy Earle of Warwick.** (In verse.)

*On title is a large woodcut of the Earl on horseback, also six large woodcuts in the text.*

Small 4to, full morocco.

London, Printed for Edward Brewster, 1667.

(SEE ILLUSTRATION, PLATE No. XIV.).

£34

\* \* \* The romance of Guy Earl of Warwick, one of the most celebrated and popular of the series of this class of romance, appeared along with Sir Bevy's, of Southampton. Rychard Cueur du Lyon, and others, about the close of the thirteenth century.

Of the present version by Rowland, which varies in some degree from the older copies, the first edition was printed in 1607, 4to, and was followed by others, viz., by Edw. Alde, without date, in 1654, 1667, 1679, and 1682, and probably more frequently still; all of them, from the great popularity of the work, are now of considerable rarity, and bring high prices. The title-page is chiefly filled with a large woodcut, representing the hero Sir Guy on horseback, in full armour, with a large plume of feathers on his helmet, and another on his horse's head, holding a boar's head on his spear, and a lion walking tamely by his side. There are also six other woodcuts in the volume, illustrative of the principal events of the narrative. It has prose dedication to Philip, Earl of Montgomery, Lord Herbert of Shurland, followed by a poetical address "To the Noble English Nation," another of three stanzas, "To the Honourable Ladies of England," and "The Argument" of the poem. The first of these thus alludes to the style of literature which then prevailed of epigrams and satires and verses addressed to patrons for hire.

"Renowned English! whom our Lines invite  
To view the Acts of Warwick's worthy Knight,  
Whose deed of old, writ with Antient Pen  
Have now out-worn the memories of men  
Most strange in this same Poet-plenty-age,  
When Epigrams and Satyrs biting, rage:  
Where Paper is employed every day  
To carry Verse about the Town for pay:  
That Stories should intomb'd with Worthies lye,  
And Fame, through age extinct, obscurely dye.  
Deign to accept what Recreations hours  
Have spent upon this Countrey-man of ours:  
It seems too far unkind, that in these dayes  
We toyl so much in other Nations praise,  
That we neglect the famousing of our own  
Which over-matchfull unto them were known.  
ENGLAND hath bred such men of Valour try'd,  
Could match all Kingdoms in the world beside."

(Continued over)



**Shakespeare Allusion Books**—*continued*.**Rowland (Samuel) The Famous History of Guy Earle of Warwick**—*continued*.

In the eleventh Canto, Rowland paraphrases Shakespeare's celebrated Soliloquy of Hamlet.

Corser, in his *Collectanea Anglo-Poetica*, writes as follows:—

“In this curious episode the reader will scarcely fail to have brought to his remembrance the famous speech in Hamlet, in which the melancholy Prince of Denmark apostrophizes a skull in a manner, and even in words to which some of the present lines bear a striking similarity.”

“And on this scalp, so wormy eaten bare,  
(Where nothing now but bone we may behold)  
Where Nature's ornaments, such locks of hair,  
As might induce the eye to deem them gold;  
And chrystal Eyne to those two hollow caves;  
And here such lips, as love, for kissing craves.

“But where's the substance of this beauty sent,  
So lovely, precious in the sight of men?  
With powerful death unto the dust it went;  
Grew loathsome, filthy, came to nothing then.  
And what a picture of it doth remain  
To tell the wise, All beauty is but vain.

“Such memories he often would prefer,  
Of mortal frailty, and the force of death:  
To teach the flesh how apt it is to err,  
And poste repentance off, till latest breath.  
Thus would he in the worlds contempt reprove,  
All that seduce the soul from heavenly love.”

**Shakespeare Allusion Books**—*continued*.

ORIGINAL DRAWINGS BY HENRY CORBOULD.

1793a **Shakespeare. Sixteen Original Drawings** in Sepia by Henry Corbould to illustrate sixteen of Shakespeare's Plays—each drawing (with one exception) is accompanied by the published engraving of same, which latter is in proof state.

The drawings measure  $3\frac{1}{2}$  by  $2\frac{3}{4}$  inches, and have in nearly every case the title of the play, written above; and the scene depicted, written below, probably by Corbould himself.

On eight of the engravings the titles have also been inscribed by the same contemporary hand.

Each drawing faces its respective engraving, and they are beautifully arranged within sunk mounts, with a title-page especially written.

The whole guarded, and bound in a thick small 4to volume, *full crushed niger morocco gilt, g. e., lettered on back, "Original water-colour drawings for Shakespeare's Plays—H. Corbould."*

(Circa 1820-30.)

£75

The Drawings are as follows:—

**Macbeth.** "Mount and quit my sight—let the earth hide thee."

**Merry Wives of Windsor.** Falstaff. Master Brook, I say, you shall.

**Much Ado about Nothing.** Beat. You have no stomach, Signior, fare you well.

**Merchant of Venice.** Should I not say, the dog money?

**As You Like It.** Oliv. Made him give battle to the lioness.

**Twelfth Night.** Olivia. Here, wear this jewel for me.

**Henry IV., Pt. 1st.** Falstaff. I made me no more ado, but took seven points in my target, thus.

**Richard III.** Glos. If any spark of life be yet remaining, Down, down.

**King Henry the Eighth.** Wol. "had I but served my God with half the zeal I served my king he would not in mine age have left me naked to mine enemies."

**Coriolanus.**

**Romeo and Juliet.** Romeo. "Look, love, what envious streak," etc.

**Julius Cæsar.** "Against the Capitol, I met a lion, who glared upon me."

**Macbeth.** Lady—Infirm of purpose! Give me the daggers.

**Hamlet.** Ghost. "Mark me."

**King Lear.**

**Othello.** Des. "A guiltless death I die."

The Artist, Henry Corbould, was born in London in 1787. He studied painting with his father, and was at an early age admitted as a student of the Royal Academy, under Fuseli, where he gained the silver medal for a study from the life. While at the Academy he made the friendship of Flaxman, Stothard, West, Chantrey, and Westmacott. He several times sat as a model to West, in whose picture of "Christ

(Continued over)



**Shakespeare Allusion Books, Sixteen Original Drawings**—*continued.*

Rejected" his head was painted for that of St. John; as also in that of "Christ Healing the Sick in the Temple," in the National Gallery. In 1808 he exhibited a painting of "Coriolanus"; in the following year "The Parting of Hector and Andromache," and "Thetis comforting Achilles," etc.; but his name has been chiefly before the public as a designer for books. He was devotedly attached to art, and was surpassed by few in professional knowledge; no painter of his time was more thoroughly acquainted with drawing; and his copies from the antique may be referred to as models of accuracy and truth. Nor was he by any means without fancy and invention: some of his book illustrations are among the most graceful and effective productions of the age; and few designers ever more completely entered into the spirit of the author. He died at Robertsbridge, in 1844. (Bryan's Dictionary of Painters.)

- 1794 **STORER** (Thomas). **The Life and Death of Thomas Wolsey** Cardinall.  
Divided into three parts:

His { Aspiring,  
Triumph, and  
Death.

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(SEE ILLUSTRATION, PLATE No. XV.).

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 And done at the Cost and Char-  
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Where Beaumont, Fletcher, Shakespeare, & a traine  
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Move in that Orbe, as in their former Seate.”

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Whose gates stand ope to welcome them; they may well know by this,  
That Noctes ate; dies pat et atris Janua ditis.  
Hell gate is open day and night for such as in black spots delight,  
If pride their faces spotted made, for pride then hell their souls will take.  
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\*\*\* The headline throughout is: "A briefe conceipte of English policy."

This tract was at one time supposed to be by Shakespeare, and in the 1751 Edition there is a preface endeavouring to show that the tract was written by "Wm. Shakespeare Gent." This was refuted by Dr. Farmer in his Essay on the "Learning of Shakespeare." In 1876 it was edited for the New Shakespeare Society by Dr. Furnivall, who combated the authorship of William Stafford, pointing out the absence of evidence.

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This little School Book consists of 36 pp., and is divided into two parts. The first portion contains a list of Latin words, names of the parts of the body, etc., arranged for committal to memory, with the English equivalents in smaller type above.

The second part contains phrases and sentences in English with the Latin equivalents below. Many of these are very quaint, and they are preceded by the following verse:

"All lytell chyldren besely youre style ye dresse  
Unto this treatyse with goodly advertente  
These latyn wordes in youre herte to impresse  
To the end that ye maye with all youre intellygence  
Serve God your Maker holy unto his reverence  
And yf ye do not the rodde must not spare  
You for to lerne with his sharpe morall sence  
Take nowe good hede and herken your vulgare."

1889 **STANLEY** (Thomas). **Psalterium Carolinum;**

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**A Collection of State Papers** relating to Affairs in the Reign of Queen Elizabeth, from the Year 1571 to 1596, transcribed from Original Papers and other Authentic Memorials never before published, left by William Cecill, Lord Burghley, and Deposited in the Library at Hatfield House.

Edited by Samuel Haynes and William Murdin.

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(SEE ILLUSTRATION, PLATE No. XVI.).

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- 2018 **STOKES** (E.). **The Wiltshire Rant**; or, a Narrative wherein the most unparallel'd Prophane Actings, Counterfeit Repentings, and Evil Speakings of Thomas Webbe, late pretended Minister of Langley Buriall, are discovered.

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**£3 10s**

\*\*\* An invaluable record of London in Shakespeare's time. All Shakespearean Scholars have made numerous quotations from it.

Douce, in his "Illustrations" of King Henry IV., Part I., remarks:—"Stow the historian has left us some account of the marching watches that formerly paraded many

**Stow (John)**—*continued*.

of the streets of London, in which he says that 'the whole way ordered for this watch extended to two thousand three hundred taylors yards of assize, for the furniture whereof with lights there were appointed seven hundred cressets, five hundred of them being found by the companies, the other two hundred by the chamber of London. Besides the which lights every constable in London, in number more than two hundred and forty, had his cresset, the charge of every cresset was in light two shillings fourpence, and every cresset had two men, one to beare or hold it, another to beare a bagge with light, and to serve it: so that the poore men pertaining to the cressets, taking wages, besides that every one had a strawne hat, with a badge painted, and his breakfast in the morning, amounted in number to almost two thousand.'\*

Hunter, in his "New Illustrations of Shakespeare," gives an extract from this edition concerning the Lucys. At page 449 is an account of the "Beare-Garden."

- 2022 **STRADA (F.). De Bello Belgico:** the History of the Low-Country Warres. Translated by Sir R. Stapylton.

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"One of her hands, one of her cheeks lay under,  
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Which therefore swel'd and seem'd to part asunder,  
As angry to be rob'd of such a bliss:  
The one lookt pale, and for revenge did long,  
Whilst t'other blush'd, cause it had done the wrong.

2.

"Out of the bed the other fair hand was  
On a green satin quilt, whose perfect white  
Looked like a Dazie in a field of grasse,  
And shew'd like unmelt snow unto the sight.  
There lay this pretty perdue, safe to keep  
The rest o' the body that lay fast asleep."

And two further verses. ("The first nine lines are from the 'Rape of Lucrece,' 11, 386-396").

"Suckling would appear to have employed a version of Shakespeare's poem which materially differs from that known to us. Each stanza of the 'Rape of Lucrece,' in all the old copies, has seven lines: the complete one given by Suckling has but six."

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(SEE ILLUSTRATION, PLATE No. XIX.)

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" . . . some hie in ayer doth hang in pinnes,  
Some fleeting ben in floods, and deepe in gulfes themselves they tier,  
Till sinnes away be washt, or cledens cleer with purgin fire.'"

Consult, too, his notes on "The Tempest," Hazlitt's notes on "King Henry IV.," Part III., and Hunter's on "Hamlet."

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**"Conversion of a Jew."**

"There was a man yt had borrowed of a Jewe a somme of money, and sware upon the awter of saynt Nycolas that he wolde rendre and paye it agayne as soone as he myght,

**Voragine** (J. de)—*continued*.

and gave none other pledge. And this man helde this money so longe that the iewe demanded and asked his money. And he sayd that he had payed him. Than the iewe made hym to come before the lawe in judgement, and the othe was gyven to y<sup>e</sup> dettour, & he brought with hym an holowe staffe, in which he had put the money in golde, and he lente upon y<sup>e</sup> staffe. And when he sholde make his othe and swere, he delyvered his staffe to y<sup>e</sup> jewe to kepe and holde whyles he swere. And then sware y<sup>t</sup> he had delyvered to him more than he ought to hym. And wha he had made the othe he demanded his staffe agayn of the iewe, & he nothyng knowing of his malice delivered it to him. Than this deceyvour went his waye & layd him in the way & a cart with foure wheles came with grete force & slewe him, and brake the staff with golde, that it sprede abrode. And whan the iewe herde this, he came thyder sore moved, and sawe the fraude. And many sayd to him that he should take to him the golde. And he refused it sayinge. But yf he y<sup>t</sup> was deed was not raysed agayne to lyfe by ye merites of saynt Nicolas, he wolde not receyve it. And yf he came agayne to lyfe he wolde receyve baptysm and become chrysten. Than he that was deed arose, & the iewe was chrystened."

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And her nightly wanton play.  
Bid her paint till day of doome,  
To this fauour she must come.’ ”—Pages 492-493.

(The last two lines are from Hamlet's: “ Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come.”)

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\*\*\* Many of the original copies published in 1584 were burnt by order of King James 1st. Shakespeare was evidently acquainted with this learned and curious work, and it is frequently quoted by Steevens, Malone, Douce, etc.

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(SEE ILLUSTRATION, PLATE No. XX.).

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 Everye man is a Player, and therein a dealer."

These lines appear in the section under "The place where maistries and playes be shewed."

Another interesting stage reference follows, which has a resemblance to Hamlet's address to the Players—

"I am ashamed to rehearse their wrytings unworthie of full Theatres, that is a greate audience of people, and to make their Toyes weightye."

Lee in "Shakespeareana" could quote no earlier edition than 1594, and stated that Douce could only cite the 1599 edition. We here have the 1586 edition, which is the First with the phrases by Fleming, the latin address by the same, and the commendatory verses by Thomas Newton and S. H. The last page is occupied with the curious large device of the printer Thomas Purfoot, which is a wood engraving of Lucrece stabbing herself.

Withal's "Short Dictionarie" was a Standard School Book of the sixteenth century. The English words with their Latin equivalents are classified under such headings as "skie," "four-footed beastes," "the partes of housing," "clothinge and apparell," "playes," etc. The aim of the book was to "induce children to the Latin tongue" and familiarise them in adult years "both in disputation and familiar conversation with the proper and naturall woord."



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